



BEAUTY



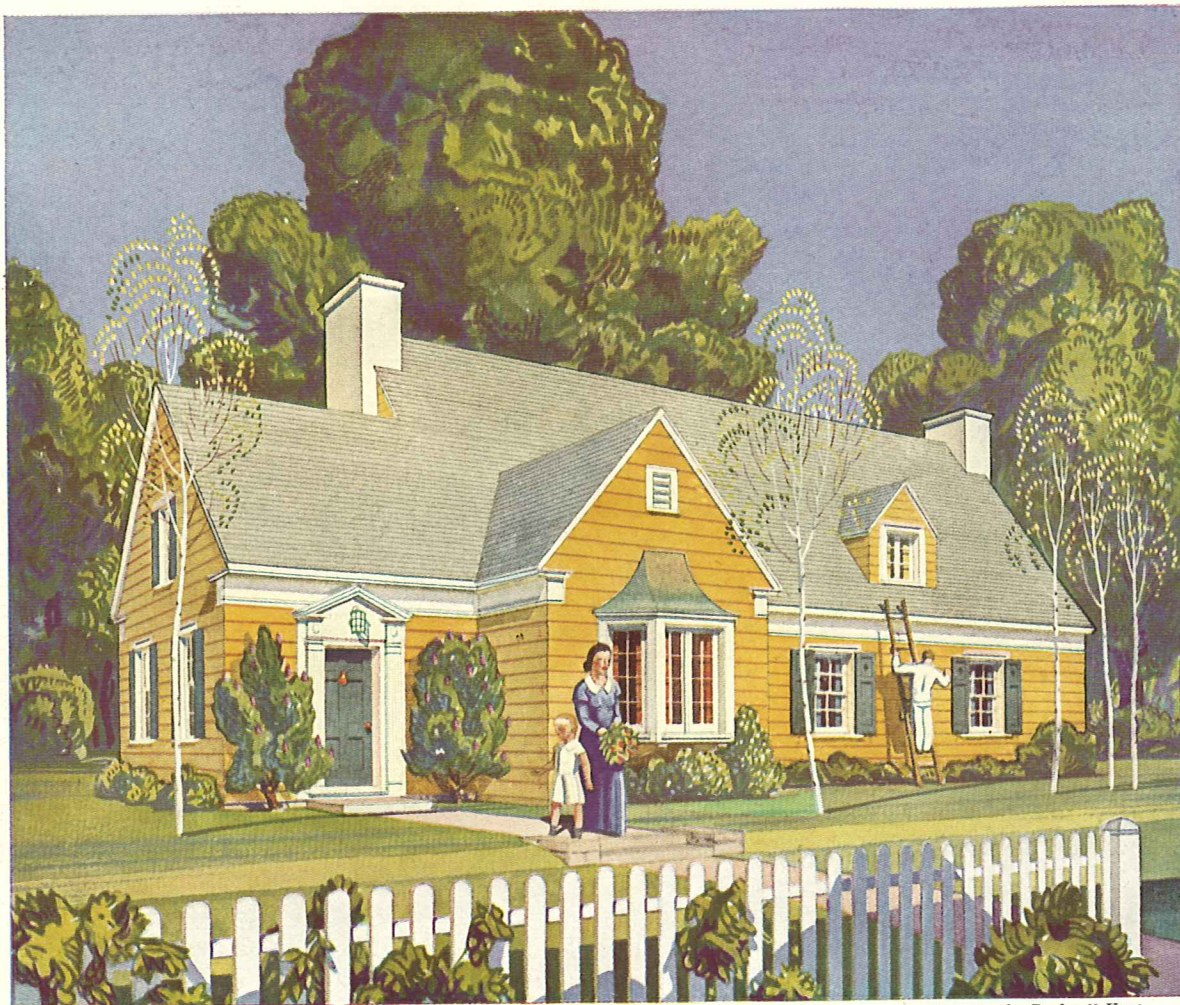
PROTECTION



*Painting by Rockwell Kent*

# *The* HOME DECORATOR





*Painting by Rockwell Kent*

Front Cover: BODY, SWP Outside Gloss White. SHUTTERS, S-W Trimbrate Verdas Green Light.

Above. BODY, SWP Primrose Yellow. TRIM, SWP Gloss White. SHUTTERS, S-W Trimbrate Verdas Green Dark.

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# ★ BEAUTY AND PROTECTION ★

by

SHERWIN-WILLIAMS

» Few things can give you the pleasure that comes from the use of good paint. Your walls and woodwork become warm and friendly—almost animated—when your decorator dips his brush into Sherwin-Williams Paint.

» Painting is fascinating—intriguing to watch and to anticipate the final beauty on the big jobs where painting is done by a master painter—thrilling to feel the flow of color and new beauty created by the brush in your own hand as you give the new lease of life to some dingy chair, bed or knick-knack.

» And a can of paint—with a Sherwin-Williams label around it—is an indispensable part of your home's beauty and protection. Think what you can do with a brush and S-W Semi-Lustre in your kitchen and bathroom. Think how you can paint light and happiness into the surroundings that become as much a part of you as your name.

Think how you can create the atmosphere of home—your home—because it reflects the charm and personality that your friends recognize as yours.

» "All you need to know about paint" is the Sherwin-Williams label and the Sherwin-Williams name. Here is provided all you will ever need in paint. The finish that will give you the greatest measure of Beauty and Protection has been designed and perfected by the world's greatest staff of paint engineers. It has been made simple and easy to use. It has been made so safe and dependable that you buy a Sherwin-Williams finish—with its famous "Cover the Earth" trademark—anywhere in the world with complete confidence.

» We have a complete stock of Sherwin-Williams finishes in our store, ready to serve you.



# PAINT...to see easier PAINT...for happier homes

BETTER LIGHT  
BETTER SIGHT  
says:

PAINT FOR LIGHT..  
as well as for DECORATION

» In selecting the colors for painting various rooms in the home it is important to bear in mind that the lighter colors have the higher light reflection values. Their use, therefore, contributes to better lighting, particularly when used on ceilings.

With lighter tints on ceilings, it becomes possible to use selections from a wide range of shades for the decoration of walls and woodwork. In fact, for satisfactory seeing conditions, walls done in a lower key are usually preferable to a decorative scheme composed wholly of very light tints. The explanation is that with ample light diffused by sight-saving lamps and modern lighting fixtures—and reflected by a light tinted ceiling—the eyes find the deeper shades of walls comfortable and pleasing.

In rooms with considerable areas of woodwork—rooms with several doors, cupboards or bookshelves—the woodwork should be done in lighter tones—in living rooms stains, such as honey maple, silver gray, fumed oak or even ivory or white enamel.

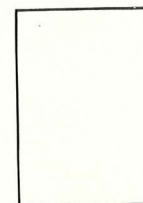
Kitchens have a great deal of woodwork. By doing the panels of the cupboards and doors in S-W Enameloid of approximately the same light tint as the walls and by using harmonizing tints for

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• Even bright sunshine cannot penetrate far into a room with dingy walls and ceilings like these. This is most unfortunate because as we get older our eyes require more light for comfortable reading or sewing. Eyestrain has a bad effect upon health and a gloomy room is not only depressing upon the ones living there but is responsible for many preventable accidents.

## HOW MUCH LIGHT



WHITE  
89%



IVORY  
82%



CANARY  
YELLOW  
77%



CREAM  
71%



SKY BLUE  
65%



BUFF  
63%



PALE GREEN  
59%



SHELL PINK  
55%



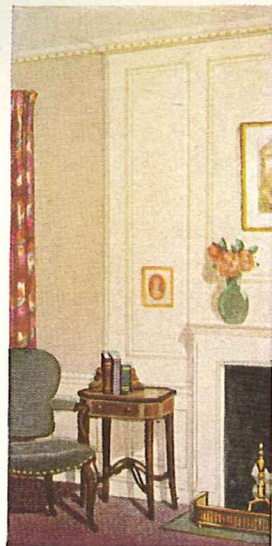
BRIGHT  
SAGE  
52%

In selecting colors for the ceiling and walls of a room, with a view to having proper seeing conditions, it is necessary to know how much light each color





• What a difference painted walls and ceilings can make! Soft, pleasing light is carried to the farthest corner of this room. It is easy to read or sew anywhere in it. Flat-Tone Ivory Ceilings are light-saving ceilings. Its velvety, non-glare surface is ideally suited to diffuse light—it is kind to your eyes. Before painting this room, the sight meter registered only 1 or 2 foot-candles. After painting it showed 12 foot-candles all over the room.



## EACH COLOR REFLECTS



CAEN  
STONE  
76%



ORCHID  
67%



CREAM  
GRAY  
66%



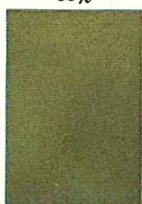
IVORY  
TAN  
66%



SILVER  
GRAY  
46%



OLIVE  
TAN  
43%



FOREST  
GREEN  
22%



COCOANUT  
BROWN  
16%



BLACK  
2%

reflects. This chart gives the light reflection value of various colors in terms of the percentage of light each color reflects.

trimming the frames and window casings, you not only obtain better seeing conditions but the room will seem larger and more convenient.

In the kitchen, one should be able to read recipes with accuracy and ease, to examine pots, pans, dishes and cutlery for spotless cleanness and to use sharp knives and to work at the stove with perfect safety. Therefore, light-colored, washable paint is indispensable for all kitchen wall and woodwork surfaces.

In the laundry, particularly the basement laundry, make the most of daylight from windows which are usually small, by painting walls white. Ceilings should be plastered or sealed with wall board and painted white, also.

In the sewing room, where the work is most exacting on the eyes, ideal seeing conditions are obtained through the combination of ample illumination, white or a light tint on the ceiling and a restful wall color—as low a light reflection value as Bright Sage 52% or Olive Tan 43% is permissible.

In the living room, dining room, hall and study, color and style of decoration are important. In order to bring out full beauty of the furnishings a relatively high level of general illumination is essential. Both natural daylight and artificial light are diffused throughout the room better when light colored ceiling tints are employed. And when this is done one is free to employ deeper, richer wall colorings as desired.

The color chart reproduced here will be found very interesting and instructive. The range of color extends from white through the tints used for wall painting, down to black. With each tint is shown the percentage of light it reflects. The tints showing above 70% light reflection value make excellent ceiling colors because they make rooms easier to see in—easier to read in, easier to perform any task in using the eyes. In rooms employing wall colors such as Cocoanut Brown or Forest Green it is most important to "make up" for darker wall tints by employing light tints for the ceiling with their greater light reflection values.

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## NEW COLORS INVADE

### THE LIVING ROOM

» Richer wall colors are now commanding attention for living rooms—shades like Forest Green, Cocoanut Brown and Olive Tan. The reason is greater eye comfort, a more intimate, cozy room and an easier background to display room furnishings. The room is "sky-lighted" by painting the ceiling in near-white, Cream Gray or Ivory White which diffuses light throughout the room where it does you the most good—onto the things you look at. It is like looking at a garden with a background of evergreens.

If your floors are dark, light toned spot rugs will provide the needed tie-up and balance with light ceiling and light woodwork. You should include



some pieces of light upholstery and group the pieces—a table, a chair, a lamp—for color variety, accenting with a painted book rack, a hand decorated vase or other useful accessories in color.

CEILING, S-W Flat-Tone White. WALL, S-W Flat-Tone Forest Green. WOODWORK, S-W Old Dutch Enamel White.



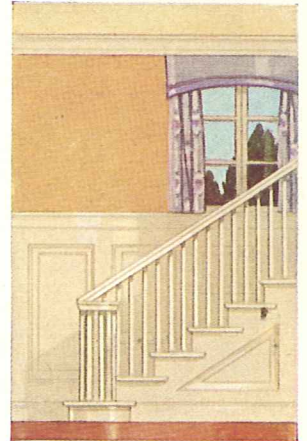


AND NOW WE HAVE

## COLORED CEILINGS

» Here is a variation from the usual way of decorating: Have the walls done in a light neutral gray, then put the "room color" on the ceiling. Use a deep, rich color for enameling or carpeting the floor and let woodwork and furniture carry the accent color. Of course, when the ceiling is dark, it is essential to have the walls very light because they must diffuse light throughout the room—the function usually performed by a white or a light colored ceiling. Lighting of rooms decorated in this way is accomplished with modern "sight-saving" floor and table lamps for easy reading. The effect of colored ceilings is a rich glow of subdued color under artificial light. With different colored ceilings adjoining rooms can have the same colored walls and still be individual.

The drapery rods extend past the window casings. Draperies thus hang over wall space rather than over the windows. In this way one can easily give narrow windows a wider appearance.



Dining Room: CEILING, S-W Flat-Tone mixture, 2 parts. S-W Flat-Tone Cream to 1 part S-W Flat-Tone Shell Pink. WALL, S-W Flat-Tone Cream Gray. WOODWORK, S-W Enameloid Jade.



It costs less to use Sherwin-Williams Paints.



## KITCHENS FOR EVERY TASTE

» When you see a clever kitchen which excites your envy, don't give up and say, "I couldn't ever accomplish anything like that in my house." Because if color can do it, you can have your wish fulfilled completely and economically—the Sherwin-Williams way. Just see what color has done for these simple, unpretentious kitchens. Each color is made to help the other. When you have attractive color contrasts like these, walls and woodwork are ever so much easier to keep looking well than in the monotonous all-white kitchen.



Above: CEILING AND UPPER WALL OF KITCHEN, S-W Semi-Lustre White. WALLS OF BREAKFAST NOOK, S-W Semi-Lustre Pale Green. WOOD TRIM, S-W Enameloid Jade.

Right: CEILING, S-W Flat-Tone Cream. WALLS, Flat-Tone Buff sponge stippled with Cream. WOODWORK, Enameloid Old Ivory striped with Chinese Red.



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Parts that fingermark are done in the darker trim color. See how soft green covers the service portions around the sink in the kitchen to the left, but observe, also, how generously white is used on ceilings and walls to diffuse light and thus make it easier to work.

In the kitchen below white walls and ceilings make seeing easier while the soft warm Taupe on woodwork is restful and ever so cheering on dull rainy days. In the breakfast room, below, the plain walls are patterned by sponge stippling—so easy and so much fun to do. Washable finishes make work easier and inspiring colors in Enameloid and Semi-Lustre keep you feeling fit because you don't tire quickly in happy surroundings.



## TRIMMING IN COLOR

## EASY TO DO . . .

» Nothing adds to the attractiveness of a kitchen cabinet as does the finishing stripe or applied design one admires in "professional" work. It is the necktie of the ensemble, so to speak. When decorating anything in color consult the Enameloid Color Card we have at your disposal. Here you will find color suggestions for trimming all Enameloid Colors. It is so easy to do the edges of tables and chairs, also the mouldings of cabinet doors when you use the right kind of inexpensive trimming brush. Use of the correct trimming color is the mark of the artist and it doubles your enjoyment of your own handiwork.

Sherwin-Williams artists have selected these color combinations for you, we have their recommendations here and will gladly show you how. Even if you are a novice you can do your breakfast room set, have fun doing it, and turn out a job of decorating that you will enjoy for a long time.



Above: CEILING, S-W Semi-Lustre Mixture of Buff and Light Pink, equal parts WALLS, S-W Semi-Lustre Ivory White. WOODWORK, S-W Enameloid French Gray.

Left: CEILING AND WALLS, S-W Semi-Lustre White. WOODWORK, S-W Enameloid Taupe trimmed with S-W Enameloid Chinese Red. FLOOR, Linoleum or S-W Floor Enamel Mahogany.



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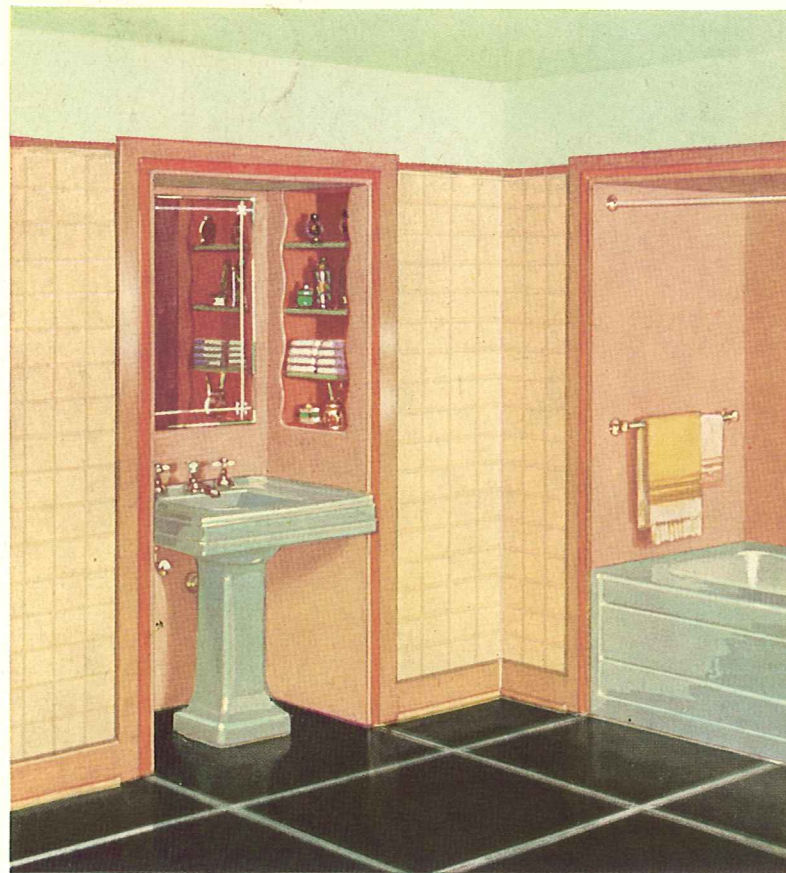


## FINDING THE BATH-

## ROOM COLOR SCHEME

» First, shop around for the shower curtain that appeals to your fancy. The new rubberized silk curtains come in gorgeous colors. The one you select will become the keynote of your color scheme. Paint the walls in a light contrasting tint, trimming the woodwork and enameling the floor (if it is of wood or worn linoleum) in strong accent colors. Remember that white fixtures always look better with colored walls, as you will see in the ritzy little bathroom on page 19. And, if yours are the new colored fixtures, observe, in the modernized bathroom to the left, how a softly contrasting tint adds to their richness. Here, the green fixtures suggested the tint of Pale Green Semi-Lustre that is so distinguishing for the ceiling. The Enameloid Black floor is decidedly smart. The striping with Enameloid Platinum "makes" the room.

Paint your bathroom for the beauty of color. But paint it also for the satisfaction that absolute cleanness gives! To be truly immaculate let every inch of your walls and woodwork be just as germ-proof and easily cleaned as the dishes on your table. With Enameloid and Semi-Lustre you can know that you are safe. Sherwin-Williams paint engineers have developed these finishes so that their films are so washable that even mercurochrome washes off clean with soap and water. Isn't that worthwhile?



Above: CEILING AND DROP, S-W Semi-Lustre mixture of Pale Green and White, equal parts. WALLS, S-W Enameloid Old Ivory. WOOD TRIM, S-W Enameloid Taupe. TUB RECESS, S-W Enameloid Apricot.

Lower Left: CEILING AND WALLS, Semi-Lustre White. WOODWORK, Enameloid Platinum. DADO, Enameloid Jade and Platinum, mixed equal parts. Stencil No. 7.

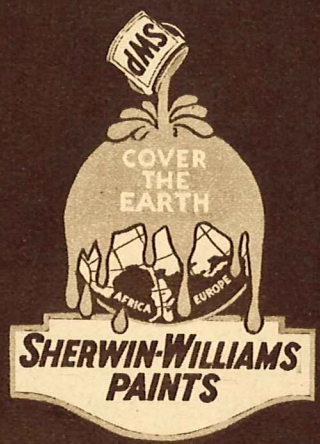
*A colorful  
bathroom like  
this brightens  
the home...*







THE  
*Right*  
WAY TO  
PAINT



and WHAT PAINT TO USE



OUR STORE IS SHERWIN-WILLIAMS' PAINT HEADQUARTERS



# PAINT NOW—PAY LATER

There is no need for delaying the needed painting or redecorating in your home. This can be done *now* and you can pay for it in convenient monthly payments over a twelve or eighteen-month period. No down payment required. Our plan includes material and labor. You may have the work done by the painter who has been handling your work previously or we can recommend good craftsmen to you. The cost of the Budget Payment Plan is low—regular F. H. A. rates. With this liberal plan available there is no need to deny your family the satisfaction and pride of living in a well painted and decorated home. Don't forget that a good paint job not only enhances the value of the property but protects it against decay and rapid depreciation. Come in and let us explain the details of this plan to you.

## BRIEF SUMMARY OF ADVANTAGES

- No Down-Payment Required
- Up to Eighteen Months to Pay
- Installments as Low as \$4.19 Monthly
- Smallest Amount Financed \$70.00
- Largest Amount Financed \$50,000
- First Payment Due One Month from Date of Completion
- The Low National Housing Act Interest Rates
- No Red Tape
- Good Workmanship Required

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# T H E R I G H T W A Y T O F I N I S H

## ● IN HOW MANY WAYS CAN WOODWORK BE FINISHED?

New unfinished woodwork can be left in its natural color or it can be stained, which usually emphasizes the figure of the grain as well as changing its color. It can then be varnished in either a glossy or a dull varnish or a wax finish may be applied. Woodwork may also be finished in either a glossy or a dull enamel finish.

Wood which has good natural grain is usually finished by staining and varnishing—the varnish coat serving both to protect the surface and to enhance its beauty. Stained and varnished woodwork is always in good taste, although, in small rooms, or where the wood grain is not attractive, painting or enameling the woodwork in a tone close to that of the walls will make the room appear larger.

## ● HOW TO PREPARE NEW WOODWORK

Sandpaper the wood smooth—sandpaper *with* the grain, never across the grain. The final finish can be no smoother or better than the surface on which it is applied. If the wood is rough, sandpaper first with No. 0 paper and finish with No. 00. The wood must be dry—and must be kept dry.



## ● HOW TO APPLY STAIN

(These instructions apply to staining new unfinished furniture, also)

Use S-W Woodcraft Stains which are

# ★ W O O D W O R K ★



made for new, unfinished wood. (See Flo-Lac for staining wood surfaces already finished) Woodcraft Stains are furnished in eight popular shades which in turn can be

modified into many variations as explained in the color card at our store. These stains have the advantages of (1) not raising the grain of the wood and (2) of spreading without streaking.

Stir the contents of the can thoroughly and apply the stain with a S-W No. 710 Brush. It is advisable to have your painter stain a scrap piece of the woodwork before proceeding with the job. If too dark, Woodcraft Stain Reducer may be added to make the stain lighter. After the stain is applied it may be wiped lightly with a soft cloth, which brightens the flake or highlights of the wood. Wiping also enables the painter to overcome inequalities in different pieces of wood where the stain would otherwise "take" deeper.

## ● OPEN GRAIN WOOD

Woods such as oak, walnut, chestnut and mahogany contain open pores which require filling with S-W Paste Wood Filler in order to make the surface level and prevent the varnish from sinking in and resulting in an uneven effect.

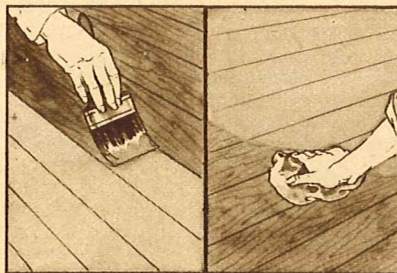
Paste Wood Filler is applied, according to directions on the can, after the wood has been stained and must dry 48 hours before varnishing.

Close grain woods such as pine, maple, birch, etc., need no filler—do not use a so-called "liquid filler" or firstcoater.

## ● HOW TO USE PASTE WOOD FILLER

Thin to a creamy consistency with benzine. Select the color of filler specified for the stain being used. Frequently a dark colored filler is applied to the wood without first staining it, when only a slight darkening is wanted. Paste Wood Filler comes also in a "Natural" shade for floors or woodwork not to be stained.

Use a S-W No. 227 or No. 40 Brush and apply the thinned filler over a few square feet at a time and let it become partially "set," indicated by the gloss dying down—in about 10-20 minutes. Then wipe off by rubbing across the grain with a piece of burlap or coarse cloth. This is intended to leave the filler only in the pores of the wood. Wipe clean and let dry for 24-48 hours before proceeding.



Brush filler, working well into the wood.

Wipe filler off across grain of wood.

## ● SPECIAL NOTE:

Woodwork that has been stained must be given a coat of thin white shellac—S-W Pure White Shellac thinned with an equal amount of denatured alcohol—before applying the varnish coat. This is to prevent the stain "bleeding" into the varnish which not only would disfigure the finish but interfere with proper drying and durability of the varnish.

Woodcraft Maple stain is recommended to be given a sealing coat of S-W Orange Shellac.

## ● WHAT VARNISH TO USE

For best results use two coats of Sherwin-Williams Mar-Not Varnish. This dries with a full rich gloss and is the most durable satisfactory finish for all interior surfaces. If a dull-rubbed finish is desired this is accomplished by letting the varnish dry for 48 hours when it is rubbed with powdered pumice stone and oil (see page 17). S-W Velvet Finish Varnish may be applied as a final coat over Mar-Not Varnish if a dull-drying finish is preferred without hand rubbing.

## ● HOW TO APPLY VARNISH

Use S-W No. 220 Brush 2 inches wide for average jobs. Work with a full brush aiming to spread the varnish as freely as possible without its running or sagging. Brush *with* the grain of the wood covering about 4 or 5 boards (floor) for a distance of about 4 feet. Then, without filling the brush "cross off" the surface to catch any places missed. Now scrape the brush over the edge of the can and lightly "straighten out" the surface, brushing lengthwise again. Brushing thus in three directions spreads the varnish to a uniform full film without danger of runs.

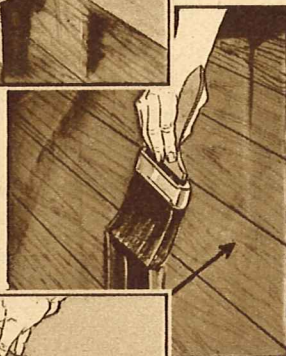


After varnish is applied, avoid moving about in any way that will stir up dust. A clear dry day promotes rapid, normal drying. Same methods cover varnishing of woodwork and furniture



(1) Flow it on with the grain—using a full brush.

(2) With brush fairly "empty" stroke across the grain.



(3) Scrape varnish out of brush across edge of can.

(4) Stroke lightly with tips of bristle with the grain.



## ● HOW TO STAIN AND VARNISH IN ONE OPERATION

If the old varnish is in fairly good shape except that the color needs freshening up, simply wash clean with Flaxoap and water, dry and sandpaper to a smooth dull surface with No. 00 paper. Wipe thoroughly with turpentine if surface has been waxed.

Apply one or two coats of Sherwin-Williams Flo-Lac in the desired color, according to the depth of color required. As a final finish, apply a coat of Mar-Not Varnish for a glossy finish and Velvet Finish Varnish for a dull finish.

## ● FLO-LAC REFINISHING SYSTEM

Old floors and woodwork frequently are so badly discolored and marred that they will not permit ordinary refinishing. Wash such surfaces clean with S-W Flaxoap and water. Rinse well and dry. Sandpaper all rough spots and apply 2 coats of S-W Flo-Lac Ground color which will hide the old surface and give a new foundation. Then apply two coats of Flo-Lac in the desired color; it comes in six popular wood colors, ready for use.

## ● TO SECURE DULL-RUBBED EFFECT WITHOUT RUBBING

Apply a finishing coat of S-W Velvet Finish No. 1044. This varnish dries to a beautiful dull finish closely resembling the handrubbed finish. It has one advantage over handrubbing in that it produces a dull finish over places which would be very difficult to rub by hand.

## ● TO FINISH WOODWORK IN ENAMEL OR PAINT

The secret to beautiful, smooth, tile-like enamel finishing is a surface that has been sandpapered smooth and then

finished with a good quality enamel undercoater. It takes more effort, more time, more material—but it's worth it.

## ● TO REMOVE AN OLD FINISH

If the old finish is cracked, chipping and badly worn, remove it entirely with Sherwin-Williams Taxite. Taxite does not discolor or burn the wood, does not raise the grain or otherwise harm wood, loosen veneers, etc., as do caustic preparations which are also dangerous to the hands.

Apply Taxite, let stand for a few minutes until the old finish is softened and scrape off with a putty knife. Scrub clean with a brush dipped in Taxite and wash thoroughly with turpentine (Varnish will not dry if Taxite is not washed off clean) then proceed as instructed for new work.

## ● NEW UNFINISHED WOOD — TO ENAMEL

Sandpaper until perfectly smooth, finishing with No. 00 paper. Dust carefully. Apply a priming coat of Sherwin-Williams Flat-Rite Enamel Undercoater, thinned with one quart raw linseed oil and ½ pint S-W Exolvent or turpentine to the gallon of undercoater. When this priming coat is dry (over night) fill cracks and nail holes with a white lead putty and sandpaper the entire surface lightly with No. 00 sandpaper.

**Second Coat.** Use Flat-Rite thinned with one pint S-W Exolvent or turpentine to the gallon. Sandpaper lightly with No. 00 sandpaper.

**Third Coat.** Apply an equal-part mixture of S-W Enameloid and Flat-Rite. Thin this mixture with one pint of S-W Exolvent or turpentine to the gallon.

**Fourth Coat.** Apply S-W Enameloid as it comes in the can.

**NOTE:** For three-coat work: same as above except omit second coat.

## ● OLD VARNISHED OR ENAMELED WOODWORK TO FINISH WITH ENAMELOID

If the old finish is badly cracked it should be removed with Sherwin-Williams Taxite—as directed. Then proceed as directed for new surfaces.

Ordinarily the surface merely needs cleaning to remove dirt and grease, then rubbing with No. 0 sandpaper to dull whatever gloss there may be—otherwise, enamel finishes applied over old, hard, shiny finishes will give trouble with chipping off later on.

Touch up bare spots with S-W Flat-Rite thinned same as for new wood and let dry. Where the new enamel finish is much lighter than the old surface, apply one coat of Flat-Rite mixed in equal parts with Enameloid in the color selected.

When this is dry, sandpaper lightly to knock off "the nibs" and apply the finishing coat of Enameloid.

Use S-W No. 208 Brush for larger surfaces and No. 220 for small jobs.

## ● TO PAINT WOODWORK WITH SEMI-LUSTRE

**New Work:** Thin Semi-Lustre with S-W Exolvent or pure turpentine (1 pint to the gallon).

**Second Coat:** Use Semi-Lustre without thinning.

**Three Coat Work:** Thin the second coat same as the first coat and use Semi-Lustre without thinning for the third coat.

## ● OLD WORK — TO PAINT WITH SEMI-LUSTRE

Wash the surface clean with S-W Flaxoap and water, rinse well, dry and sandpaper smooth. Then apply one or two coats of Semi-Lustre without thinning. Let the first coat dry over night, sandpaper lightly.



# T H E R I G H T W A Y T O R E F I N I S H

## ● TO RE-VARNISH AN OLD FLOOR

When the finish is merely soiled wash it thoroughly with S-W Flaxoap and water, rinse well and dry. Bare spots must be sandpapered and given a first coat of S-W Mar-Not Varnish with one pint of Exolvent or turpentine added to the gallon. Let dry and apply a coat of Mar-Not varnish as it comes in the can.

**IMPORTANT:** If the floor has been waxed—or if there is any doubt about it—wash carefully with turpentine *before* varnishing. Wax on the surface prevents varnish drying.



## ● A WORD ABOUT S-W MAR-NOT VARNISH

Mar-Not dries in about 4 hours to an extremely tough, wear-resisting finish. It is excellent for floors because it does not chip, scratch white or discolor with either hot or cold water—no matter how long it is wet!

Alcohol or ordinary acids do not harm Mar-Not.

## ● TO RESTORE AN OLD DISCOLORED FLOOR

When either hardwood or softwood floors become badly discolored, varnishing only serves to emphasize the imperfections. If the natural wood grain is to be preserved it is necessary to have the floors re-scraped. This expense is really worth while because the floor

can then be finished exactly as good as new, following instructions on page 13.

Softwood floors usually do not justify this expense and, frequently the owner wishes to finish floors with the least amount of trouble and expense. For such conditions the Flo-Lac Finishing System is particularly well suited.

## ● TO REFINISH FLOORS WITH FLO-LAC

Wash the floor with S-W Flaxoap and water rinsing with plenty of clear water. If there is any question about wax having been used on the floor, wash thoroughly with turpentine. Sandpaper rough spots and scrape off all loose or scaly finish.

## ● A NEW FOUNDATION

Apply two coats of Flo-Lac Ground Color. This hides the old surface and provides a clean new "wood color."

## ● A NEW GRAIN EFFECT

Very attractive imitation grain effects are obtained by applying S-W Graining Preparation onto the ground color, when dry, working the wet graining colors, as you go, with graining tools or with an old worn whisk broom, depending upon the type of grain to be represented.

When this is dry, one or two coats of Flo-Lac are applied in the color selected. Many people allow the first coat of Flo-Lac to set for a few minutes and then, by dragging a worn whisk broom through the varnish-stain a wavy grain

effect is obtained without using any other graining preparations.

## ● S-W DEX LINOLEUM VARNISH

Dex keeps linoleums looking new—it freshens up color and pattern of old linoleum. Dex seals the surface so that dirt does not penetrate, scrubbing is no longer necessary, dirt, grease and anything spilled wipe up easily. One quart of Dex will provide two coats for the average kitchen or will cover approximately 160 square feet, one coat.

## ● PREPARING LINOLEUM FOR VARNISHING

Wash clean with S-W Flaxoap and water. Wash carefully with turpentine to remove wax—new linoleum frequently comes waxed.

Use a good varnish brush—S-W No. 208 or 220.

Two coats of Dex will wear more than twice as long as one coat.



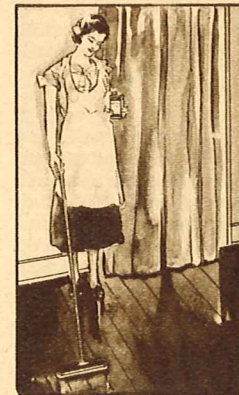
## ● HOW TO WAX FLOORS

A wax finish is always applied over a varnished finish or over shellac. It is not serviceable when applied direct to the wood without a protective finish.

Use Sherwin-Williams Prepared Wax (paste). This spreads easily with a cloth pad and, when it has dried for a few minutes it is quickly brought to a full, rich polish with a soft dry cloth or a weighted waxer.

## ● WAXING FLOORS WITHOUT RUBBING

Use Sherwin-Williams Flo-Wax. This is made for use on linoleum or tile floors,



also for all varnished floors—but should not be applied to unfinished wood as it contains water and would raise the grain. Simply apply Flo-Wax with a soft cloth or with the regular long-handled applicator and let dry—Flo-Wax is self-polishing.

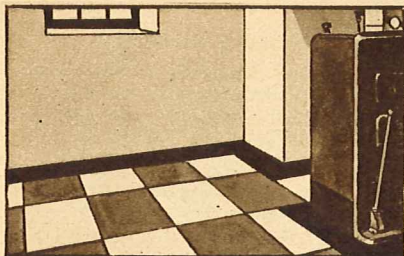
## ● TO PAINT OR ENAMEL WOOD FLOORS

Colored floors in Sherwin-Williams Floor Enamel are beautiful and make an excellent background for the furnishings of the room. Use Floor Enamel on wood, linoleum or composition tile floors where the original finish cannot be renewed.

Observe the usual precautions of wash-



Attractive effects are easily produced on concrete floors by marking off squares and painting them with contrasting colors of S-W Floor Enamel



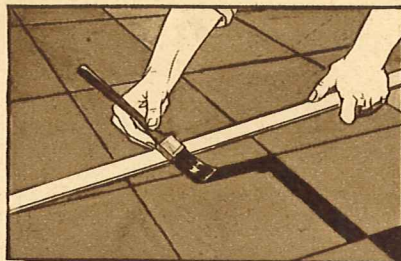
ing, removing wax, etc. as outlined previously. Then apply two coats of S-W Floor Enamel as directed on the can.

## ● TO ENAMEL CEMENT OR CONCRETE FLOORS

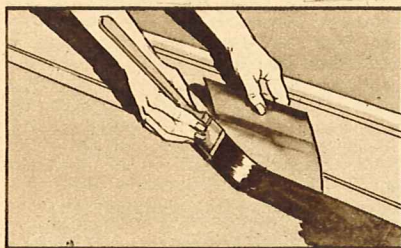
**CAUTION:** Basement floors which become wet periodically from moisture coming through the floor or the walls cannot be painted successfully—water will make the paint come off. In a new building it will pay to wait a year to make certain the floors and walls are water-tight. This also permits the cement to "cure" thoroughly. In order to make certain there is no free alkali present, wet several spots on the floor. Let stand a few minutes and put a piece of red litmus paper on each spot (obtainable at the drug store). If this red litmus turns blue in a few minutes it indicates enough alkali present to affect the paint. The remedy is to apply a wash made with 3 pounds of zinc sulphate to a gallon of water. Let this dry for several days, sweep out any remaining dry powder with a broom and then paint.

Apply two or three coats, as required, of S-W Floor Enamel as directed on the can.

Previously painted floors require only that the bare spots be touched up—then washed clean—any loose or scaly paint scraped off and then painted with two coats of Floor Enamel as directed on the can.



It is easier to make a straight edge when painting squares by using a small trim brush, S-W No. 400, guiding the brush with a yardstick. Then fill in squares with a large brush, S-W No. 212 or 220



When working in "close quarters" a flat piece of tin or cardboard held against the wall will act as a shield.

Waxing floor with pad made by wrapping cloth around wood block. Polish with soft cloth.



# THE RIGHT WAY TO FINISH ★ FURNITURE ★



can be made darker to match walnut or mahogany by applying a coat or two of S-W Flo-Lac (stains and varnishes in one operation).

## ● SHOULD OLD FINISHES BE REMOVED?

If badly marred, checked or scaling, yes. Otherwise wash with S-W Flaxoap and water, dry and sandpaper to a uniform smooth, dull surface and then apply the finishing coats of varnish or enamel.

When necessary to remove the old finish use S-W Taxite and follow directions on page 14. Then you are able to proceed as directed for new wood.

## ● CAN PAINT, VARNISH OR ENAMEL BE APPLIED OVER A WAXED FINISH?

No! The wax must be removed completely by washing it off with turpentine. Wax interferes with the drying of other finishes.

## ● CAN A PERSON WITHOUT EXPERIENCE REFINISH FURNITURE?

Yes! With a little patience and a willingness to follow directions and suggestions given in this book, the amateur can re-finish furniture—beginning with the smaller pieces first—so that it will be both serviceable and enjoyable—and do it at a very small cost.

## ● WHAT FINISHES ARE BEST FOR FURNITURE?

If you want to decorate or refinish the furniture in color, use Sherwin-Williams Enameloid or Rogers Brushing Lacquer.

To restore the lustre to worn varnished furniture, re-coat it with Sherwin-Williams Mar-Not Varnish which will provide a fine new finish without changing the color.

Stained and varnished furniture that is faded can be freshened up in color or







## WICKER FURNITURE CAN BE REFINISHED

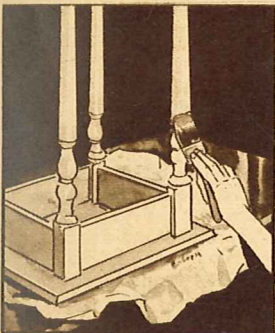
Use S-W Quick Drying Enameloid. Scrub the furniture clean with a scrubbing brush in gasoline—let dry.

Thin Enameloid slightly with turpentine so that it will work into crevices freely. Apply with a rather thin brush which will be flexible enough to slip into the texture easily—a thick stubby brush would only hit the high spots.

## IS FINISHING NEW, UNFINISHED FURNITURE DIFFICULT?

Not at all, there is an advantage in having a clean unfinished surface to start with.

Remember that your finish can be no smoother than the surface over which it is applied. Sandpaper smooth, first with No. 0 and then with No. 00 sandpaper, rubbing *with* the grain of the wood—never *across* the grain.



Place piece upside down on table and do lower part first.

## TO ENAMEL UNFINISHED FURNITURE

Simple small pieces done in bright colors are easily finished by applying one or two coats of Enameloid.

Larger pieces where a fine, porcelain-like finish is desired are finished as follows:

**First Coat:** S-W Flat-Rite Enamel Undercoater thinned as directed on the can.

**Second Coat:** An equal part mixture of Flat-Rite Undercoater and Enameloid in the color selected.

**Third Coat:** Enameloid applied as it comes in the can.

The first two coats should dry for a day and then be sandpapered lightly with No. 00 paper before applying the next coat. Use a No. 212 or 227 varnish or enamel brush. Remember that the more careful you are in using a clean brush—in sandpapering the surface smooth—the finer will be the finish obtained.

## TRANSFER PATTERNS

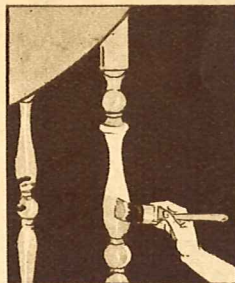
Decalcomania patterns are easy to apply and they add so much to the attractiveness of tables, chairs and doors—ask us about them.

## TO STAIN AND VARNISH NEW UNFINISHED FURNITURE

This is done with Sherwin-Williams Woodcraft Stains and Mar-Not Varnish as explained in detail on page 13 under "Woodwork."

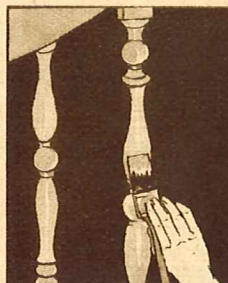
## SANDPAPER

When applying more than one coat of varnish, let dry 24 hours and sandpaper lightly between coats with No. 00 paper to dull gloss. Do not sandpaper the final coat.



Apply Enameloid to spindles, legs, etc. by first brushing round and round using a soft brush. Finish nobs and

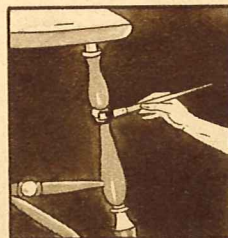
small flutings in this same way, scraping the brush fairly dry over the edge of the can.



Then finish the long stretches by stroking the long way. This is to pick up excess enamel and to cover any places missed.

## HOW TO APPLY A TRIM COLOR OR ENAMEL

First do the entire piece in the principal color and let dry. Then take a small trimming brush and apply the accent colors to nobs, edges, etc. By having the rest of the enamel dry, any slips or mistakes can be corrected by wiping off the trim color with a cloth dampened with S-W Exolvent.



At our store we can show you brushes which make painting easier and touch-up jobs real fun.

## IS THERE ANY ONE VARNISH FOR ALL PURPOSES?

No, there is not. S-W Mar-Not Varnish is made for floors, woodwork and furniture. S-W Rexpar is made for all varnished surfaces exposed to weather, excessive moisture and direct sunlight. In addition to exterior surfaces it is the best varnish to use on interior window sills and sash.

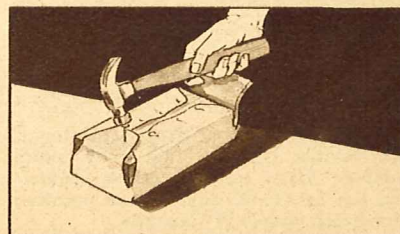
## HOW TO PRODUCE WAX FINISH

While Mar-Not varnished woodwork may be waxed very effectively, the so-called wax finish is produced as follows: Woodwork is first stained, then filled and then given two coats of thin pure white shellac. Then make one or two applications of S-W Prepared Paste Wax, bringing it to a polish by rubbing briskly with a soft cloth.

## HOW TO "DULL-RUB" A VARNISH FINISH

After the varnish is both dry and *hard* (48 hours), rub it with powdered pumice and water or rubbing oil—a medium thin grade of motor oil will do. Make a rubbing block by nailing a piece of  $\frac{1}{4}$  inch felt around a flat block as illustrated.

Wet the pad with oil, or water—not both. Then dip into saucer of pumice and rub the varnish with slow steady strokes, pressing not too hard, *with* the grain of the wood. Rub just sufficiently to cut the gloss to a uniform dull finish and wipe clean with a soft cloth.



Tack felt onto block this way.



## ● WHEN IS THE BEST TIME FOR INTERIOR PAINTING ?

The fine thing about interior painting is that it can be done at any time, particularly at times when it is impossible to do painting out of doors.

## ● KINDS OF WALLS SUITABLE FOR PAINTING

There are five types of new walls found quite generally in homes today:

**SMOOTH PLASTER**—putty coat finish is the commonest plaster wall found in homes because it permits either a painted finish or hanging of wall paper.

**SAND FINISH PLASTER**—is not suitable for hanging wall paper but offers a most interesting surface for painting.

**TEXTURED PLASTER**—rough troweled, also so-called spanish textures cannot be papered but are particularly fine when painted.

**WALL BOARD**—There are two general types—(1) standard hard boards; (2) thick, spongy insulating boards. These are most useful both for building new partitions and for resurfacing old walls. Wall boards can be painted very satisfactorily.

**WOOD WALLS**—can be painted in various ways. Where joints are objectionable wood walls can be covered with wall board and painted.

## ● GENERAL NOTES:

Do not paint new or "green" plaster as this invites trouble later with paint peeling. Allow new plaster to "cure" and dry for 30-60 days before painting—or finish with S-W Casenite.

# ★ INTERIOR SURFACES ★

## ● REPAIRING CRACKS, DAMAGED WALLS

Take time to repair plaster correctly. Cut out cracks with a knife, undercutting the edge so that when filled with patching plaster the material will be held in place. Force this in with a putty knife and let dry for several days. Rough edges can be sandpapered smooth.

## ● WALL BOARD JOINTS

After wall board is nailed into place, it is necessary to level off nail holes and fill cracks at joints. This work is done with special patching plaster recommended for the purpose. It is done AFTER the first or PRIMING COAT has been applied to the wall.

## ● FIRST OR PRIMING COAT

All wall surfaces are porous to a certain extent. Unless this is properly taken care of by applying the correct first coat, the wall dries out with a spottiness that cannot be overcome with additional coats of paint.

## ● ALL TYPES OF PLASTER — ALL TYPES OF WALL FINISHES

All kinds of plaster are recommended to receive a first coat of Sherwin-Williams Wall Primer and Sealer. This same firstcoater is to be used no matter whether the wall is to be finished in Flat-Tone, Semi-Lustre or enamel finish.

## ● WALL BOARDS — TO PRIME

Standard wall boards are also given a first coat of S-W Wall Primer and Sealer. Porous insulating type wall boards must be given a first coat of Sherwin-Williams Tri-Seal which is made for this special purpose. The use of any other type of first or priming coat simply results in paint soaking into the board.

Apply these firstcoaters with a S-W No. 20 or a No. 40 Brush.

Let dry for 24 hours before applying the next coat of paint.

## ● PREPARING OLD WALLS FOR PAINTING

Walls previously painted with an oil paint should be washed with S-W flaxoap and water to remove all grease and dirt. This is particularly true of the kitchen where cooking deposits a film of grease which would interfere with the drying of the new paint unless removed. Do not be misled by kitchen walls which look clean—the grease may not show, but it's there and it will pay to wash it off with S-W Flaxoap and water.

## ● OLD KALSOMINE

Do not paint over kalsomine. Wash it off with a sponge and hot water. Let dry thoroughly then seal the surface with one coat of S-W Wall Primer and Sealer.

## ● WHAT ABOUT PAINTING OVER WALLPAPER ?

Don't do it! Soak the wallpaper with hot water and scrape it off with a wide putty knife, taking care not to gouge or nick the plaster. Wash off the glue size, let dry thoroughly and apply one coat of S-W Wall Primer and Sealer.



## ● OLD GLOSSY FINISHES

Wash the old shiny wall with a good washing powder in the water to dull the gloss. Any shiny spots remaining should be sandpapered lightly. This will result in the new finish going on with a much smoother and more opaque, hiding finish.

Sandpapering takes but a few minutes but this simple operation eliminates trouble of chipping later on.



To make a sanding block.

To make a good sanding block for removing gloss from old paint, wrap six or eight thicknesses of cheese cloth around a flat block of wood about 3 x 6 inches and 2 inches thick. Tack the loose ends to the top of the block. Wrap the sandpaper around this holding it in place as you use it.



## THE IDEAL FINISH

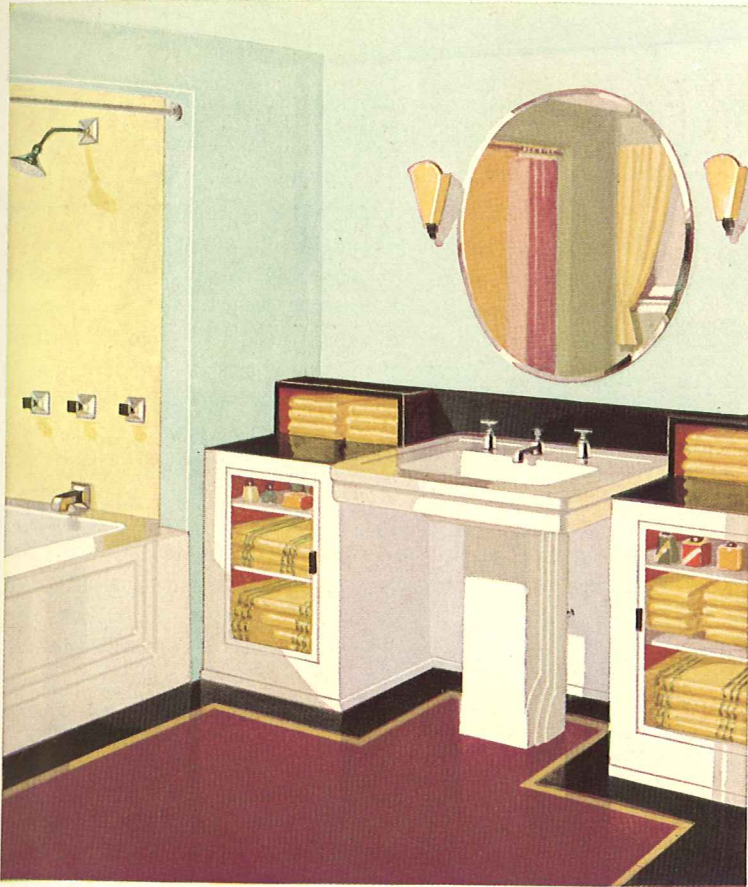
## FOR BATHROOMS

» Semi-Lustre colors which are so lovely for your kitchen and bathroom walls have that satiny sheen that spells quality because it *is* quality.

Spread Semi-Lustre over the dingiest wall and the transformation is complete. The colors are "harmonized". They have been produced in Sherwin-Williams own Decorative Studios so that they will be correct. Whether you select the Poudre Blue, the Orchid or a Canary Yellow you can feel that the final effect will be in good taste, just as if you had a Sherwin-Williams artist tint it specially for your home.

The thoughtful housewife will never overlook the importance of the color of her towels in the bathroom. Yellow bath towels displayed so temptingly in their sanitary glass cases are the "hit" in our room of contrasts, above. They add just what is needed to set off the richness of the plum colored floor with its accent of black border and trim. The tub recess in Semi-Lustre Canary Yellow "just had to be", also. The shower curtain is a light plum color and the window curtains a deep butter yellow.

It costs less to use Sherwin-Williams Paints.



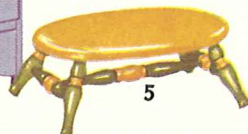
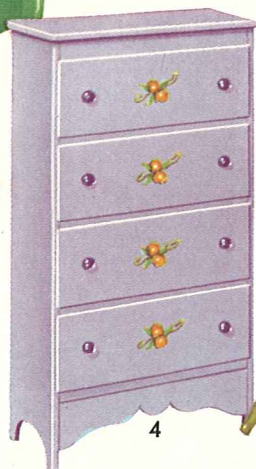
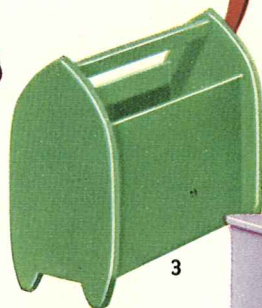
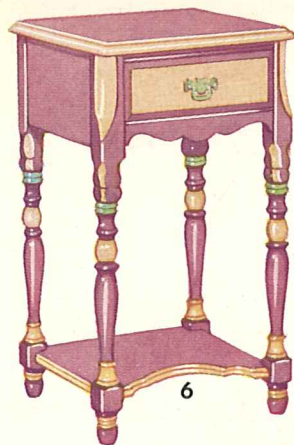
Upper Left: CEILING AND WALLS, S-W Semi-Lustre Poudre Blue. TUB RECESS, S-W Semi-Lustre Canary Yellow. WOODWORK, S-W Enameloid White trimmed with S-W Enameloid Black.

Upper Right: CEILING AND WALLS, Semi-Lustre Cream. DADO AND WOODWORK, Enameloid Canary Yellow trimmed with Orange.

Lower Right: CEILING AND WALL, Semi-Lustre Orchid. WOODWORK AND LOWER WALL, Enameloid White. FLOOR, Floor Enamel Gray Stone No. 356.







**BRIGHT SPARKLING COLOR**

**FOR FURNITURE AND TOYS**

» Until you try your hand with Sherwin-Williams quick drying Enameloid you'll never realize what miracles you can accomplish with color and brush. Odd pieces of furniture—a desk, bookcase, chair, table—a bit the worse for wear, will be your first opportunities because they serve such a useful purpose as color accent when placed along with the other furniture.

### MAKING ORDER OUT OF CHAOS

» It never ceases to be a source of wonder as one discovers how a miscellaneous assortment of unmatched chairs, table and odds and ends can be done in a unifying color scheme in Enameloid and become as fine a set of recreation room furniture as one might wish for. Here, again, it is through the use of the same trim colors on all pieces which makes them seem to belong together.

Look around your home now and imagine how much more attractive it will be when you replace the drabness of a bookrack, a small end table, umbrella stand, extra hall chair, settee or wicker piece in one of the lustrous color suggestions you will find in the Enameloid color card awaiting you here at our store.

### AND DON'T FORGET THE TOYS!

Enameloid is "made to order" for toys. Its brilliant hues, its hard drying finish and sturdy durability will restore the kiddies' toys to favor and usefulness.

(1) TABLE TOP, Enameloid Black. FRAME, Enameloid Color Mixture Olive trimmed with Enameloid Black and Orange.

(2) Enameloid Chinese Red trimmed with Ivory.

(3) Enameloid Jade.

(4) Enameloid Pastel Blue.

(5) Enameloid Canary trimmed with Lettuce Green.

(6) Enameloid Orchid trimmed with Ivory and Milan Green.



## S-W RAPID DRYING ENAMELOID

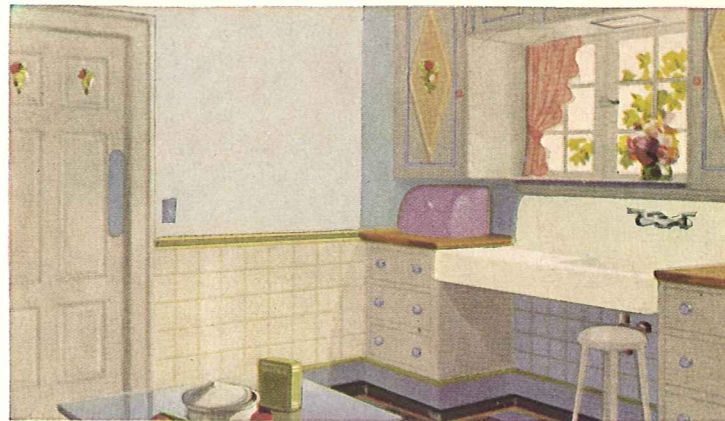
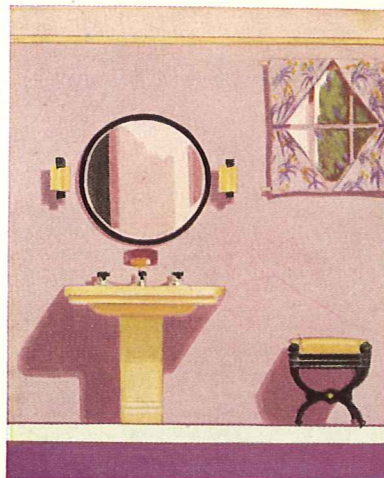
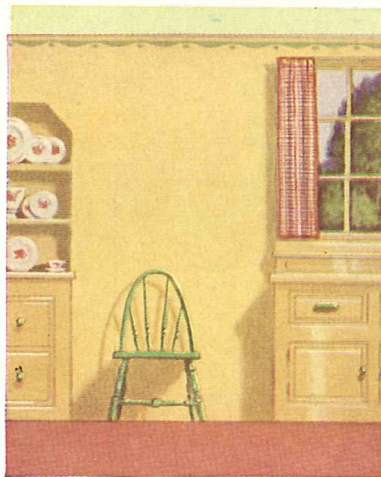
## FOR EVERY ROOM IN YOUR HOME

» Have you ever been in a "natural pine" kitchen or where the wood had been stained and varnished until the general color was like an old tavern where you had to light a match to read the menu? Perhaps an exposed electric lamp hanging on a cord to make seeing a headache! How you would itch to get a bucket of Enameloid and "paint some light" into such a room, some sunshiny color and some happiness for the housewife who must spend so many hours there preparing the "three-a-day."

### NOW-A-DAYS

» The up-to-date convenient kitchen has so many cupboards that there is often more woodwork than walls. Therefore we may Enameloid the door panels light—Ivory, Milan Green or Cream Gray and do the frames in a shade deeper such as Taupe, Lettuce or French Gray. Then a delightful accent of Orchid, Maroon or Blue on the narrow moulding around the panels and your kitchen is light, airy and happy. If windows are small or if a porch blocks out daylight, paint the ceiling in Semi-Lustre White or Ivory and the walls in sunny Canary Yellow.

It costs less to use Sherwin-Williams Paints.

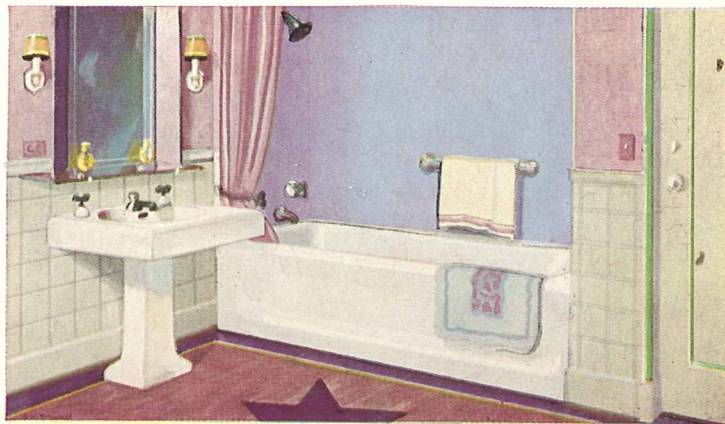


Upper Right: WALLS AND CEILING, Semi-Lustre Poudre Blue. BASEBOARD, Enameloid Pastel Blue. DOORS AND CABINETS, Enameloid Color Mixture French Gray and Ivory. DADO, Semi-Lustre Cream Gray.

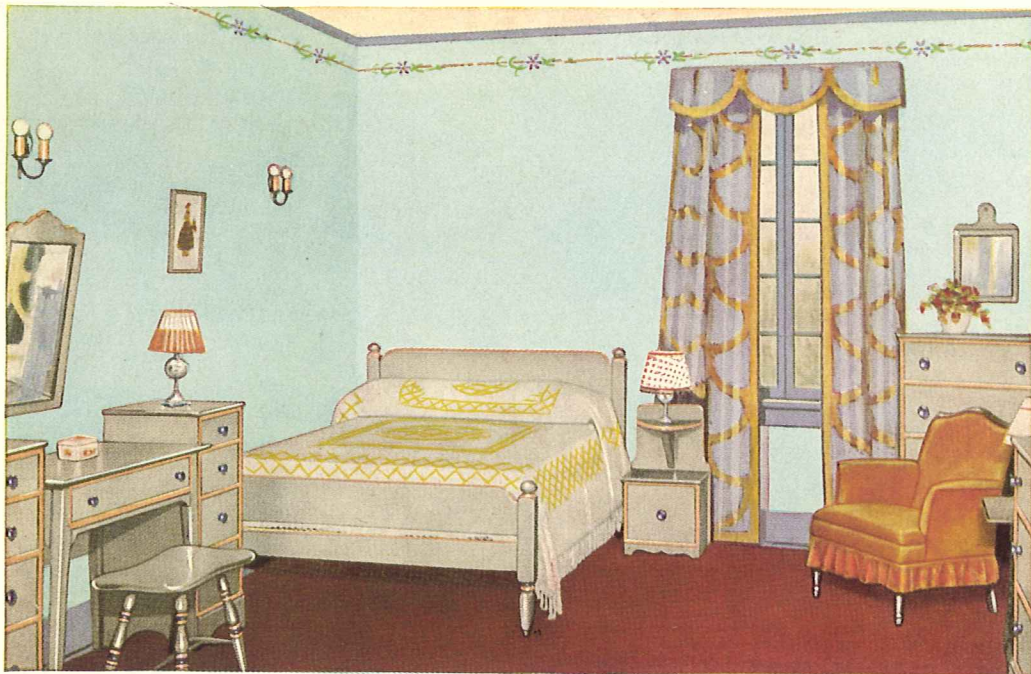
Lower Right: TUB ALCOVE, Enameloid Pastel Blue. WALLS, Semi-Lustre Orchid glazed with Oil Color English Rose Lake and a touch of Black. WOODWORK AND DADO, Enameloid Platinum striped with Milan Green.

Upper Left: KITCHEN CEILING, S-W Semi-Lustre Pale Green and White, equal parts. WALL AND WOODWORK, S-W Semi-Lustre Canary Yellow, Stencil border No. 29.

Lower Left: BATHROOM CEILING, S-W Semi-Lustre Ivory White. WALL, S-W Semi-Lustre Orchid. WOOD TRIM, S-W Enameloid White.







## ABOUT BEDROOMS

» The bedroom is above all a "personal" room. Its decoration should be intimate. Here, of all places in the world, you should feel at peace. Painted walls are peaceful backgrounds for the pictures and the trinkets, furniture and furnishings that you like to have near you. And in Flat-Tone Sherwin-Williams have put everything that makes such a wall beautiful and lastingly satisfactory. It has smoothness and a rich velvety appearance that makes any wall surface look better than you ever dreamed it could. We say "any" wall surface, because all bedrooms cannot boast of the best of plaster walls, by any means. Bedrooms are often partitioned off with wall board or with wood walls and on these surfaces the dull velvety surface of Flat-Tone is particularly needed because a harsh, glossy paint would accentuate every imperfection and result in a cheap, unattractive room where surely there could be little peace and satisfaction.

Upper Left: BEDROOM. CEILING, S-W Flat-Tone Ivory. WALLS, S-W Flat-Tone Sky Blue. Stencil No. 27. WOODWORK, S-W Enameloid Pastel Blue. FURNITURE, S-W Enameloid Platinum.

Lower Left: Flat-Tone Orchid invited quite an out-of-the-ordinary furnishing in maple stained to a mouse gray. WOODWORK, Enameloid Platinum.

Lower Right: NURSERY. CEILING, S-W Flat-Tone Ivory. WALLS, S-W Flat-Tone Canary Yellow. WOODWORK, S-W Enameloid Old Ivory. FLOOR, S-W Floor Enamel Mahogany. Stencil No. 158.

It costs less to use Sherwin-Williams Paints.



## ● SCALED PAINT

If paint has scaled off leaving bare plaster, sandpaper down edges of the paint to make the spot less conspicuous. Then coat in the bare spots with S-W Wall Primer and Sealer and let dry.

## ● WHAT IS THE BEST TYPE FINISH FOR A PLASTERED WALL?

An oil-base paint. It can be had in glossy, semi-gloss or dull (flat) finish. The choice is governed by the service the wall gets, also personal preference and decorative effect.

## ● FINISH KITCHENS, BATHROOMS, HALLS, PLAYROOMS, LAUNDRY ROOM, ETC., WITH SHERWIN-WILLIAMS SEMI-LUSTRE

In the past, it was considered necessary to paint these rooms in a glossy enamel in order to make them washable. This is not necessary today, because S-W Semi-Lustre is so completely washable and sanitary that it is the standard specification for hospital walls. Semi-Lustre has the special advantage of softer light diffusion than a shiny finish, hence a richer decorative wall and one easier on the eyes.

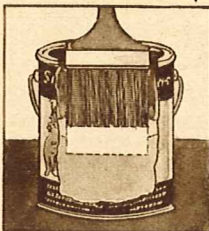
Finger marks and grease from cooking are easily washed off Semi-Lustre walls. Even pencil marks, ink spots and mer-



curochrome wash off clean. The housewife can have complete confidence that her Semi-Lustre walls will not only give her a more attractively decorated kitchen or bath but that it will be an easy matter to keep them immaculate.

## ● HOW TO APPLY S-W SEMI-LUSTRE

Spread the paint freely without too much brushing.



Finish by stroking lightly as illustrated.

Dip the brush about 1/4 the length of the bristles.



## ● NEW UNPAINTED SURFACES FIRST COAT

Apply one coat of S-W Wall Primer and Sealer which will take care of the natural porosity of the wall, prevent spottiness and hold out the coat of Semi-Lustre to a full beautiful finish that is perfectly washable.

## ● SECOND COAT

Apply S-W Semi-Lustre as it comes in the can.

These directions apply to a Semi-Lustre finish on wall board, brick and concrete walls, as well as plaster walls. EXCEP-

TION: As stated previously, S-W Tri-Seal must be used as firstcoater on walls of porous insulating wall boards.

## ● OLD WORK FIRST COAT

Apply S-W Wall Primer and Sealer to all bare spots and let dry. If the old finish is a flat wall paint, or if it is old and well worn with repeated washing, it is recommended that a general first coat of Wall Primer and Sealer—to which has been added 2 quarts of Semi-Lustre to the gallon—be applied to the entire wall surface. Let dry over night before repainting.

## ● SECOND COAT

Apply S-W Semi-Lustre as it comes in the can. NOTE: If three coats are planned, add one pint of S-W Exsolvent or turpentine to each gallon of Semi-Lustre for the second coat and apply the third coat just as the paint comes in the can.

## ● WHAT BRUSH TO USE FOR APPLYING SEMI-LUSTRE

Although Semi-Lustre has an enamel-like finish it brushes as easily as a wall paint. Therefore a 3 or 4 inch S-W No. 20 or No. 40 Brush is recommended.

## ● USE GOOD PAINT—HIRE A GOOD PAINTER

We consider that the proper painting, enameling and decorating of the kitchen will be more satisfactory when done by a reliable painter. Realizing however, that circumstances sometimes do not permit engaging a painter, also that the painting of Semi-Lustre in small hallways and stairways is a strictly "utility" job where the home owner likes to exercise his own skill, the

following suggestions are offered to help obtain better finished walls.

## ● HOW TO BRUSH WALL PAINT ON LARGE SURFACES

Dipping brush no more than 1/3 the length of the bristle and keeping it well scraped on the edge of the can helps keep paint from running down arms when painting ceilings.

Apply paint in strips 2 to 3 feet wide using a rather full brush. Do not brush out too much.

Smooth out lightly with fan-shape, semi-circular brush strokes.

## ● PAINTING LIVING ROOM, DINING ROOM, BEDROOM WALLS AND CEILINGS.

There are several reasons why S-W Flat-Tone is the paint of our recommendation. It is a superb decorative finish with a velvety appearance that makes a better background for room furnishings than a glossy finish. Flat-Tone diffuses light more effectively, also, so that Flat-Tone walls make more enjoyable rooms with greater degree of eye comfort. And, finally, Flat-Tone with its soft, dull finish improves the appearance of all types of walls—whether rough or smooth—new and perfect or old and patched.

Sand finish plaster, canvased or burlap walls or the many rough textured plaster effects all take on added beauty when coated with Flat-Tone. In fact, such textures are so interesting that several methods are offered to make ordinary smooth plastered walls look as if they were rough textured.

## ● PRINTED OR PATTERNED WALL EFFECTS

If you want a wall which looks rich and smooth and which is smooth to the



touch, Beautiful Flat-Tone tints will give it to you.

If you want a wall finish that is patterned and looks rough, but still is smooth to the touch and easily dusted or washed, Flat-Tone sponge stippled with contrasting colors of Flat-Tone, offers one very beautiful type of wall finish. Flat-Tone glazed and stippled in textured tiffany finishes provides another exceedingly rich and attractive wall effect.

There is a most practical advantage possessed by these textured Flat-Tone finishes, namely their ability to make patches and other wall imperfections inconspicuous.

### FIRST COAT ON NEW UNPAINTED WALLS

As previously explained, successful painting of new plaster walls is accomplished by first taking care of natural porosity by applying a first coat of S-W Wall Primer and Sealer. This may be tinted with oil color to match the color of Flat-Tone to follow, if desired, and will assist in producing a finer, richer finish. Let dry over night. Wall Primer and Sealer will seal the most porous plaster effectively. But where smooth plaster is particularly hard and troweled to a tight glaze, the addition of 2 quarts of Flat-Tone to each gallon of the primer is recommended.

### SECOND COAT—NEW WORK

Use Flat-Tone in the desired color as it comes in the can.

### FLAT-TONE FOR REPAINTING OLD SURFACES

Frequently a wall finished in good oil paint will be found to be in condition for repainting with Flat-Tone after only a washing with soap and water. However, when there is any doubt about it the safer course is to add two quarts of

Wall Primer and Sealer to the first Coat of Flat-Tone. Apply the second coat as it comes in the can.

### WHAT TYPE OF BRUSH FOR FLAT-TONE?

Use S-W Brush No. 20 or No. 40 in 3½ or 4 inch width. Apply the paint freely without brushing more than necessary. Finish the surface with fan-like strokes as illustrated on page 23 under Semi-Lustre.

### HOW TO GET SPONGE STIPPLE EFFECTS WITH FLAT-TONE

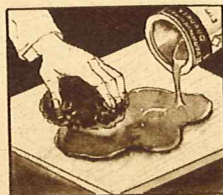
First paint the wall in a plain color of Flat-Tone following the directions just given. In Paint Headquarters Store you can select the effect which appeals to you from the large Decorative counter book. You brush on the color specified as the background.

The colors specified as stipple colors are then prepared and stirred ready for use. These colors are printed onto the wall background color using a sponge to make the pattern or print.

In selecting the sponge, choose one which has good even texture on the bottom as this is the "printing" surface. The sponge is washed out in water and used quite damp so as to keep it soft and pliable.

### APPLYING THE STIPPLE COLOR

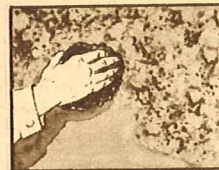
Pour out some of the Flat-Tone stipple



Pour some Flat-Tone Stipple color onto a newspaper—rub sponge into this.

color onto a newspaper and rub the bottom of the sponge into this pool of paint—do not dip the sponge into the can of paint. See that the sponge is well covered with Flat-Tone. Tap onto the paper several times to distribute any excess paint.

Now pattern the wall by tapping the loaded sponge directly onto the background color. Place each sponge print



Tapping loaded sponge directly onto Flat-Tone background. Do not twist sponge.

next to, and slightly overlapping the preceding one. Continue to re-load the sponge after every few prints and proceed to cover the entire wall surface in this manner.

### HOW TO SECURE TEXTURED TIFFANY EFFECT WITH FLAT-TONE

These finishes, produced over a solid background color of Flat-Tone, Semi-Lustre or Enameloid may range from the softest blended antique ivory clear down through to the richest imaginable "stained glass" effect.

S-W Glazing Liquid produces the deep, transparent effect which makes these finishes so rich. This liquid is tinted to the desired color with S-W First Quality Oil Colors.

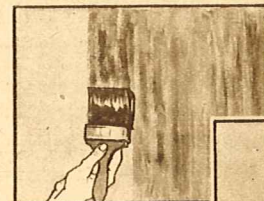
Use S-W First Quality Oil Colors for tinting the Glazing Liquid. This results in beautiful, deep transparent effects whereas when paint is used for tinting, an opaque effect is secured.

First apply a coat of clear untinted Glazing Liquid.

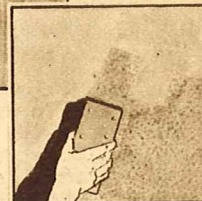
The tinted Glazing Liquid is then brushed onto the background color and im-

mediately stippled with a brush, a crumpled cloth, newspaper or brush-marked according to the texture desired. At Paint Headquarters store the Decorative counter book shows many different stipple textures and color combinations in textured tiffany glaze from which you can make your selection.

The distinctive feature of S-W Glazing Liquid is that it will take and hold any desired print so that the wall may be made to have a great deal of visible texture and yet be perfectly smooth to the touch and—of course, readily washable.



Apply Tinted Glazing Liquid with a brush.



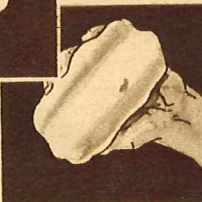
When using stippling brush, pounce straight onto wall. Improper sliding of stippling brush results in streaks.



Holding cloth crumpled with many wrinkles to



produce an interesting print.



Cloth held in a tight smooth pad does not produce a good print when stippling.





Upper section shows poor effect resulting from stippling with tight wad of cloth. Lower portion shows "prints" produced with crumpled cloth.

## HOW TO SECURE ACTUAL TEXTURE IN PAINTED WALLS

Actual raised texture can be produced over smooth plaster by applying Sherwin-Williams wall paints and stippling or manipulating them in various ways.

(1) For Fine Pebbled Texture Flat-Tone is pounced with a stippling brush. The wall receives a first coat of Wall Primer and Sealer, as for regular work. This is allowed to dry over night and a coat of Flat-Tone is applied in the regular way, except that a heavier coat is brushed on and, after spreading about 10 square feet the wet paint is pounced with a painter's stippling brush.

This eliminates all brushmarks and the finish obtained is much more pleasing than the plain smooth surface. Stippling in this manner does not harm the fine washability of Flat-Tone in the least.

(2) For More Pronounced Texture use S-W Wall Paint No. 96. This is applied over the usual first coat of Wall Primer and Sealer. Although it comes in extremely heavy consistency, there is no difficulty in spreading it with a regular 4-inch wall brush.

In applying No. 96 Wall Paint, lay the paint on in short strokes using a full brush and more or less "trowel" it on with the brush. It will be "full of brush marks," as it should be to enable you to produce a texture on the surface. In fact, a most attractive effect is obtained by brushing on the paint with fan-shaped strokes (see illustration on page 23) and letting the paint dry this way.

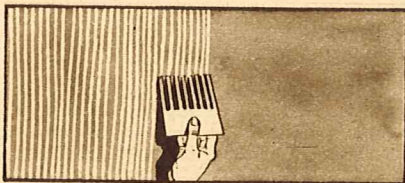
## LET THE PAINT SET FOR FEW MINUTES

If a proper, heavy coating of No. 96 Wall Paint has been applied, it should be allowed to "set" for a few minutes before stippling so that whatever texture is impressed upon it will remain distinct and not "flow back."

"Troweling" heavy body wall paint with a wood block.



Other tools used in making wall textures in No. 96 Wall Paint are: a steel graining comb or an old worn whisk broom which will result in a grass-cloth texture when dragged through the wet-painted surface. A 4" x 6" wood block can be troweled through the wet paint to produce innumerable effects.



Combing heavy body wall paint with a steel graining comb.



## S-W CASENITE Washable Water Paint

A marvelous new development in water paint. One coat covers solidly and it is washable. Casenite can be applied without first sizing the wall, except on extremely porous surfaces where it is advisable to apply a thin sealing coat of Casenite before the finishing coat is brushed on. Casenite is not a kalsomine but a high quality product readily mixed by adding luke-warm water as directed on the package.

The washability of Casenite cannot be compared with that of S-W Semi-Lustre, of course. However dirt marks can be *sponged off* readily, which is something which no kalsomine will permit. It is advisable to avoid washing until the finish has dried 60 to 90 days on the surface. It does not rub off on the clothes.

## S-W KALSO Hot Water Wall Finish

This perfected Hot Water Wall Finish differs from Decotint in that it requires hot water for mixing. Kalso comes in white and in eight delicate tints. It is a superior finely milled product and covers slightly more surface per pound than Decotint. It should be applied over a properly sized surface.

# SHERWIN-WILLIAMS WATER PAINTS

## S-W DECOTINT Hot or Cold Water Wall Finish

This is an economical wall finish for interior use. It comes in white and fourteen tints which give that soft, velvety water-color effect that many prefer. It can be applied to any paintable interior wall surface and is easily made ready for use by simply adding either hot or cold water according to instructions on the package. One pound will cover from 60 to 80 square feet when mixed. It should be applied over a surface which has been properly sized.

## BONDING CEMENT PAINT

S-W Bonding Cement Paint actually is an artificial stone in powder form which bonds with the surface, sets like cement and becomes an integral part of the surface to which it is applied.

Bonding Cement Paint is intended for use on unpainted stucco, concrete, brick and stone surfaces. It is necessary that the surface have sufficient porosity to permit the paint to secure proper bond. Only one coat is required on most surfaces.

Five pounds of Bonding Cement Paint will make approximately one gallon of paint when water has been added according to directions. This amount of paint will cover 150 to 200 square feet of average surface.



## ● HOUSE PAINTING— HOW OFTEN?

The frequency with which your house needs repainting depends upon three things: 1. Local climatic conditions. 2. The quality and the color of the paint used. 3. The skill with which it is applied.

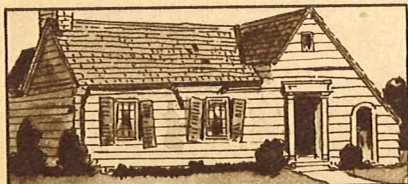
You can control the quality and the color of the paint by using proved-quality SWP house paint. You can control the skill with which the painting is done by hiring a reliable master painter—but you can't control weather—hence no hard-and-fast rule can be given when you should repaint your house. Under average conditions, however, a house painted by a reliable master painter using SWP House Paint will last five years or longer.

## ● REPAINTING FOR PROTECTION

A coat of paint is like the bark on the tree—remove the bark and the tree dies. When the paint wears off, water seeps in, decay sets in, nails rust and loosen. Soon there is a good sized repair bill. Then after repairs are made the job is completed by painting. Timely painting removes the cause of practically all such repair bills.

## ● FOR APPEARANCE'S SAKE

The fine appearance of your home has a definite value. You can't afford to have a shabby looking house. As necessary as



Neglected painting produces results like this.

# ★ EXTERIOR SURFACES ★

painting for protection undoubtedly is, it is even more important in relation to your standing in your community.

## ● WHAT SEASON IS BEST FOR OUTSIDE PAINTING?

While the correct answer depends upon where you live, the time of year is not as important as the kind of weather. It is better to be guided by the following rather than by the season of the year:

1. On new buildings, allow the sun to dry the lumber thoroughly before painting. The wood must be dry *clear through*—not merely "surface dry." This is equally true of old buildings which have been exposed to wet weather.



2. Never paint a wet surface—the paint is likely to peel later. Avoid painting on cold, damp days—also during blistering hot weather. Don't paint over frosted surfaces.
3. Paint when the weather is warm and dry—when the air is free from dust and insects—and when there is least danger from sudden rainstorms. Paint when the temperature is between 50° and 85° if possible.

## ● HOW TO SELECT THE COLORS BEST SUITED TO YOUR HOUSE

Light tints make a house appear larger. Dark shades, also neutral grays make it seem smaller. Following Nature's ex-

ample the smaller house should be painted in the lighter, brighter tints while the larger building should be done in the darker, more neutral shades, particularly in a group of other buildings. When the large house has spacious grounds with trees and shrubbery it, too, can be painted in brighter tints.

For the house that appears too large, use a moderately light tint for the body and trim with a dark color.

A tall, narrow house appears lower when the upper body and roof are in considerably darker colors than the lower part. Avoid trimming vertical lines, such as corner boards. For the house that cannot be well divided in this way, use a neutral color for the entire body, trimming sash in a light color.

For the house that looks squatty, use a neutral color, emphasize vertical lines when trimming and keep the roof light.

Do not use house paint for the porch floors and steps. These require a special wear-resisting paint. When porch ceilings are painted use White or a light tint because it not only makes a lighter porch but reflects light into adjoining rooms, as well.

## ● HOW MANY COATS FOR A GOOD PAINT JOB?

Two coats are always recommended to repaint houses when the normal period of four or five years has elapsed since the previous painting. On new buildings, being painted for the first time, three coats are strongly advised as most economical.

There are some who advocate applying one coat of paint every three years. The fault in this practice is that a weathered painted surface calls for a priming coat to prepare it for the second coat which must present a full, impervious film capable of resisting weather and the penetration of moisture. A single coat applied over an unprepared surface is robbed of such a part of its oil that it no longer presents the best possible paint protection. Consult a reliable painter about your house if you are in doubt.

## ● HOW MANY GALLONS OF PAINT WILL BE NEEDED FOR YOUR HOUSE?

This depends not only upon the *size* of the house but also the brand of paint used. Some brands will take as much as twelve gallons for the average house which can be painted with only seven gallons of SWP. You have the right to expect this greater coverage when you use SWP because SWP is *all paint*. There are no adulterants or water to rob the paint of its spread or its hiding power. Then, too, SWP is ground to the ideal consistency required by the painter to spread paint over the greatest surface area and still obtain a uniform, long wearing coating.

## ● HOW TO ESTIMATE THE QUANTITY OF SWP REQUIRED

Measure the distance around the house and multiply this figure by the average height of the building.

Divide this figure by 400 which is the number of square feet SWP will cover per gallon, two coats, under average conditions.

This will give the number of gallons of



SWP needed for the body of the house. For the trim, cornices, porch pillars, etc., about one-eighth to one-fifth as much paint will be required, depending upon the style of the house, the amount of trim, etc.

For porch floors—see page 30.

## SOME VALUABLE PAINTING HINTS

### NEW BUILDINGS

When a new house is built, the wood siding should be primed promptly to protect it from rain and hot sun and prevent warping and splitting. Finishing coats, however, should not be applied until after the plaster has dried completely, because much of this moisture escapes through the outside walls. This is especially true during cold-weather building when rooms are heated to dry the plaster. Painting before both lumber and plaster are thoroughly dry has been the cause of much paint peeling.

New stucco houses should be permitted to "cure" for at least 6 months before painting the stucco.

Knots and streaks should be covered with orange shellac before priming. This prevents rosin from exuding and discoloring the paint.

Nailholes and cracks should be puttied after the priming coat. **CAREFUL PUTTYING IS MOST IMPORTANT.**



Bend shrubbery and vines back from the house and cover them with a tarpaulin to protect them from paint and, also, to keep them from rubbing the new paint.

### OLD WORK — RE-PAINTING

Be sure that the old surface is in the right condition for painting. If the old paint is cracking or peeling, have the painter burn it off with a blow torch. All loose paint must be removed either by scraping with a putty knife or with a wire brush. Cobwebs, dust, soot and all other foreign matter should be brushed off with a painter's duster. Wash grease spots off with painter's naphtha.

"Chalking" paint which is smooth, though gradually dusting away, does not have to be removed. In fact, paint that is moderately worn forms a good foundation for new paint. Glossy areas under eaves, porches, etc., where chalking has not started, should be sanded lightly to avoid paint "crawling."

Badly weathered sash require a priming coat of SWP House Paint, thinned according to directions on the package. Brush well into the wood and, when dry, putty should be worked into the cracks.

Downspouts and gutters must be cleaned out. Remove rust with a wire brush and paint the inside with Sherwin-Williams Ebonol Roof Paint. If rusted through, holes which are not too large can be patched with S-W Elastic Roof Cement (paste). Outside of gutters should be painted with SWP same color as the trim. For best results on metal downspouts and outside of gutters apply a first coat of S-W Galvanox, a galvanized iron primer.

### CHECK THE ROOF

Replace missing shingles, cement brick joints around chimney flashings. Repair flashings with either S-W Liquid or Elastic Roof Cement, as required (see details on page 29). Leaks are responsible for paint peeling and other damage—many times in places remote from the actual leak.

Have the roof stained or painted before

painting the body of the house. Details on staining shingles and painting other type roofs on page 28.



**REMOVE SHUTTERS.** These are re-painted every couple of seasons and should be taken down, cleaned and painted away from the house.

### ADVANTAGES IN USING SWP READY-MIXED PAINT

SWP is a complete paint. It contains all necessary ingredients ready-mixed in the can. Every can is correct in color and in consistency, filled and sealed in the Sherwin-Williams Laboratories. SWP is made rich and full in body, however, so as to permit the painter to modify it with linseed oil or turpentine to suit the requirements of each surface. (No other thinners should ever be added.) Complete thinning instructions are always found on every can of SWP.

### USING SWP HOUSE PAINT

When the top is removed from a can of SWP it will be noticed that the oil has risen to the top. This is natural and does not indicate anything wrong with the paint.

Pour off the surface oil into a clean can. Then stir the remaining paste until it is perfectly smooth and even. Begin returning the oil into the paint a little at a time stirring constantly. When all the oil is back and the paint thoroughly stirred, then pour it back and forth from one pail into another eight or ten times to make the mixture uniform.

### THE MASTER PAINTER

The services of a good, reliable painter are always recommended by Sherwin-Williams when it comes to painting the house. Too much is involved in the protection of property from decay to warrant taking any chances. You will be money ahead when you secure the best possible paint and hire the best available painter to apply it.

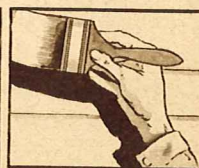
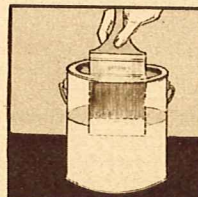
There are occasions when the owner wishes to paint a small outbuilding himself and the suggestions which follow are designed to help him secure best possible results.

Work the paint into the surface so that it will dry to a firm, solid coating, well anchored to the surface. Too thick a coat never dries properly. It remains soft underneath, wrinkles and is likely to peel.

Consult the chart on the label of the can telling how to thin SWP for different types of surfaces—also how to thin SWP for 1st, 2nd and 3rd coats. Properly thinned, the paint will look better, wear better and cost the least when thinning instructions are observed carefully.

### WORK ON THE SHADY SIDE

Don't apply paint in the hot sun—also do not apply it on the shady side if the surface is wet with rain or with dew or frost. Wait until the surface is dry.



Always use a good clean brush.

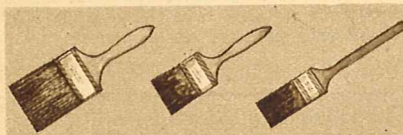
Dip the brush into the paint about  $\frac{1}{4}$  to  $\frac{1}{2}$  the length of the bristles.



Allow the priming coat to dry hard before applying the second coat. During normal weather it will be ready for the second coat in 48-72 hours.

On 3 coat work the second coat may require from 4 to 6 days before applying the final coat.

## ● ABOUT BRUSHES



No. 10                  No. 40                  No. 400

A good painter uses good tools as well as good paint. In fact, a good brush is fully as important as good paint. A coarse, stubby brush can't possibly spread house paint to a uniform coating that will be durable. It will result in a dauby appearance, full of brushmarks, "hills and valleys." Every "valley" where the paint is thin represents a weak spot where weather will break down the paint, ruining its appearance and destroying its protective value.

Ask Paint Headquarters to tell you how to take care of brushes and how to clean them—it pays.

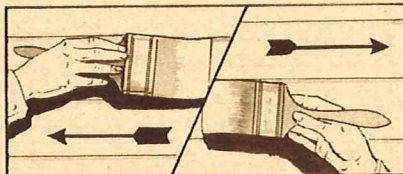
There is a quality brush for every purpose. You can save money and do a better job if you use the three sizes of brushes illustrated above. A 4-inch S-W No. 10 or 20 brush is recommended for larger areas, a 2½-inch S-W No. 40 for trimming and a longhandled S-W No. 400 brush for painting the sash and other small trim surfaces.

## ● OTHER NECESSARY TOOLS

Other tools needed in connection with painting are: a good putty knife, a painter's dusting brush, several sheets of No. ½ sandpaper, a clean paddle for stirring paint, sufficient high quality linseed oil and turpentine. These are all items to get at Paint Headquarters Store where you will be certain of their quality.

## ● IMPORTANCE OF THE PRIMING COAT

The priming coat is *the* important coat because the finish coat can be no better than the foundation coat permits it to be. You will notice that your painter adds linseed oil or turpentine—or both—to the SWP house paint for the first coat. This is to adjust it to the porosity of the surface and this adjustment should vary, the south and west sides of the building, as a rule, requiring the addition of more linseed oil than the north and east—also the non-chalking sections under the eaves, etc., the use of less oil and more turpentine.



Work house paint into the surface well, by brushing right and left with the brush scant full.

## ● STAINING WOOD SHINGLES

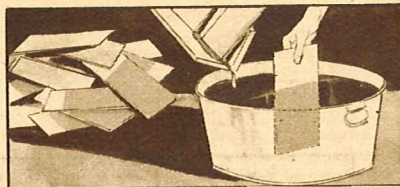
Use Sherwin-Williams Preservative Shingle Stains. They *stain* the wood, bringing out its beauty without concealing the grain. Made with refined creosote these stains prevent the formation of fungus growth and are effective against wood boring insects.

## ● S-W SHINGLE STAINS DO NOT CONTAMINATE RAIN WATER

After the stain has been applied to the roof, allow the first few rains to run off until unpleasant taste disappears. This applies to all shingle stains—but with some makes, rain water can never be used from the roof where they are used. S-W Stains are not injurious to the health.

## ● DIPPING NEW WOOD SHINGLES

New shingles come both stained and unstained. Unstained shingles should be dipped before laying.



Dip the thick end into the dipping vat, ⅔ the length of the shingle.

All the cans of stain for the entire job should be emptied together into one large vat or tub and stirred thoroughly *before and during* use.

Do not *soak* the shingles—dip quickly in and out, ⅔ the length of the shingle. Set into a trough draining back into the tub for a few minutes then throw into a loose pile on the ground to dry until the next day.

## ● ALSO ONE BRUSH COAT

The first coat is dipped to secure complete covering of both sides, ends and edges. The second coat is brushed on after the shingles are on the house. This "uniforms" the surface and takes care of edges exposed in cutting and laying the shingles. The first coat is used without thinning. The second coat should be thinned with 1 pint linseed oil to each gallon of stain—particularly when shingle stain is brushed over old weathered shingles.

For brushing large surfaces use S-W Brush No. 5 or No. 10 in the 4½- or 5-inch width. For small jobs, use S-W Brush No. 20, 30 or No. 75.

## ● HOW TO GET NEW COLOR ON AN OLD ROOF

If you wish to brighten up the roof color apply one or two coats of a lighter shade because stains do not *hide* like paint and a dark surface will cause the stain to dry darker than shown on the color card. For dry, weathered shingles add ½ gallon of linseed oil to each gallon of stain.

When a dark roof is to be made light or when a change of color is wanted which a stain won't produce, SWP House Paint is recommended, thinning the paint as directed on the label or on the color card.

## ● HOW MUCH STAIN WILL YOU NEED?

One gallon of Sherwin-Williams Preservative Shingle Stain will cover approximately one hundred square feet, one dip and one brush coat or 150 square feet one coat, brushed on. Two and one-half to three-fourths gallons will dip 1000 shingles, one coat. Some shingles take more stain than others, due to varying characteristics of the wood, also whether it is rough sawn or smooth.

**CAUTION:** New shingles which have been exposed to weather and are water soaked should be unbound and spread out to dry before staining.

## ● TO PAINT METAL ROOFS

Scrape off rust with a wire brush and apply a first coat of Sherwin-Williams Kromik Metal Primer. On galvanized iron roofs the first coat should be S-W Galvanox. After letting the priming coat dry 24 to 36 hours under normal conditions apply a finishing coat of S-W Metalastic, which may be had in Green, Gray, Brown and Black.

S-W Kromik Metal Primer is an outstanding paint for all metal surfaces except



galvanized iron. It costs less than red lead paint, works easier, prevents corrosion and forms a water-tight film not readily affected by sulphur fumes in the air. A gallon of Kromik will cover about 800 square feet of metal, one coat.

S-W Metalastic is a combination graphite type paint ground in refined linseed oil. It is used both as a priming and a finishing coat but Sherwin-Williams standard specifications call for Priming Coat of Kromik Metal Primer and finishing coat of Metalastic, which combination gives best possible protection to metal and is specified the world over for bridges and steel structures of all kinds.

On large surfaces apply with S-W No. 10 or 20 Brush. Use S-W No. 82 Brush for small jobs.

## ● ROOF AND BRIDGE PAINT

For a lower priced but dependable roof paint use S-W Roof and Bridge Paint. It covers about 500 square feet of average surface per gallon, one coat.

Use S-W No. 10 or 20 Brush for large surfaces; No. 82 Brush for small jobs.

## ● TO PAINT SHINGLE ROOFS

S-W Roof and Bridge Paint is excellent for this purpose. Where the shingles or other wood surfaces to be painted are dry and weatherbeaten, add ½ gallon of linseed oil to each gallon of paint for the first or priming coat. For the second coat, add one quart raw linseed oil to each gallon.

## ● TO WATERPROOF AND RESTORE COMPOSITION ROOFS

Apply one or two coats of S-W Ebonol—a black, acid-free coal tar base paint—to old dried out composition roofing. Ebonol will prevent new composition roofing



from drying and cracking.

Brush Ebonol over metal flashings and inside of gutters to prevent rust.

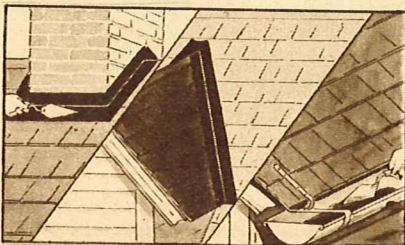
If the composition roof is in bad shape proceed as follows:

Use S-W Elastic Roof Cement (paste) to fill holes. Then, after priming the old roofing with Ebonol apply an all-over coat of S-W Liquid Roof Cement using a 3 knot roofing brush for large areas. Before doing any painting sweep off all dirt, gravel or debris with a stiff broom. A flat roof coated with Liquid Roof Cement may be graveled if desired—recommended where roof is walked on. Ebonol will cover 100 to 200 square feet one coat per gallon depending upon the condition of the roof.

Liquid Roof Cement covers 40 to 100 square feet per gallon depending upon the surface and how heavily it is applied.

## ● HOW TO PATCH HOLES IN GUTTERS, DOWNSPOUTS, ETC.

Use Sherwin-Williams Elastic Roof Cement. This comes in paste form to be spread with a trowel. It contains long-fibre asbestos to increase its toughness. Even fairly large holes can usually be mended with a sheet of can tin cemented



Apply Elastic Roof Cement with a trowel.



Apply Liquid Roof Cement with a 3 knot roofing brush.

S-W Roof Cements come in Red and Green as well as black. They contain long fibre asbestos to make them tough and non-cracking.

in place with S-W Elastic Roof Cement. First be sure that the surface is free from dirt, grease and rust so that cement can adhere.

100 pounds of Elastic Roof Cement will cover about 250 square feet of smooth surface with a coating 1/16 of an inch thick.

## ● SHOULD A STUCCO HOUSE BE PAINTED?

Yes—and only an oil paint can make it truly water proof! During wet weather, unpainted porous stucco absorbs a tremendous amount of water. Result—a damp house—difficult to heat—unhealthy and uncomfortable. This dampness coming through walls often ruins interior decorations and causes wood structure to decay.

## ● HOW ABOUT PAINTING OLD BRICK HOUSES OR CONCRETE STRUCTURES?

Old brick buildings often look dingy and drab. Soot and grime accumulate and cling to their rough, porous surfaces. Old brick will often absorb as much as 18% of its weight in water! Old brick homes, school buildings, industrial plants, concrete buildings, etc., show amazing improvement when properly painted.

## ● USE S-W STUCCO AND CONCRETE PAINT ON STUCCO, BRICK AND CONCRETE BUILDINGS

Sherwin-Williams Stucco and Concrete Paint is a waterproofing oil paint made expressly for the purpose. It comes in the characteristic colors which are so attractive for stucco, brick and concrete houses. Avoid flashy colors. Stucco and Concrete Paint is a durable, lasting finish and is ever so much more satisfactory to use than the ordinary "lime washes" which afford no protection against moisture and which are usually found "on the ground" after the first rainstorm.

S-W Stucco and Concrete Paint will cover about 150 square feet per gallon, one coat, depending upon the roughness and porosity of the surface. To estimate the amount of paint required, follow the same instructions given for estimating on page 26.

## ● HOW TO PREPARE STUCCO AND CONCRETE FOR PAINTING

Remove any cold water finish, dust, soot, etc. Use a stiff broom or a fibre brush. Wash off grease spots with benzine. Often there will be a salty-looking substance on the surface. Scrape or brush this off. Then wash the surface with a solution made with 3 pounds zinc sulphate to the gallon of water. Allow this to dry 24 to 48 hours; then paint.

First Coat: Mix Stucco and Concrete Paint equal parts with S-W Stucco and Concrete Mixing Sealer. *Do not substitute linseed oil, turpentine or any other thinner for this purpose.* Use a S-W No. 5 or No. 10 metal bound brush or a No. 110 leather bound brush.

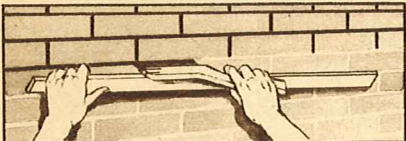
Second Coat: Use S-W Stucco and Concrete Paint without thinning. Work the paint well into the texture of the surface. Allow four days for the first coat to dry before repainting.



## ● HOW TO PAINT BRICK HOUSES

Brush the surface clean of all dust and loose particles of mortar. Point up any bad joints and let the mortar dry for about a week before painting.

Apply two coats of S-W Stucco and Concrete Paint following the same directions as for stucco surfaces.



If you paint mortar joints white or black, as is often done on brick houses, except those painted all-over white, use a S-W Brick Liner brush No. 1040 which has a good, clean-cut straight edge. Do not try to follow the joints free hand—use a yard stick or ruler to guide your brush.

## ● WHAT ABOUT PORCH FLOORS?

Is house paint suitable to use on porch floors and steps? *The answer is no.* Porch floors and steps need a finish that dries to a hard, smooth, tough, "traffic-proof" water-tight film.

Use Sherwin-Williams Porch and Deck Paint for finishing porches and steps of both wood and concrete. It is easy to apply, dries over night to walk on and covers 250 square feet per gallon, 2 coats. It comes in six practical, attractive colors. Apply with S-W No. 20 Brush for large surfaces; No. 40 or No. 60 for small jobs.

## ● HOW TO APPLY PORCH AND DECK PAINT

Old Work, Wood or Concrete: Scrape off all loose or scaly paint. It's a good idea to wipe off the entire porch surface with a clean cloth or mop dampened with gasoline. S-W Flaxoap and water can be used, but time must then be allowed for the floor to dry thoroughly,

before painting, particularly if there are bare spots where the wood is exposed. Also take care to rinse off all trace of soap with plenty of warm clean water.

If the paint has worn through in spots so that the wood is bare, sandpaper these—and all places where the paint may have scaled off—and touch up with S-W Porch and Deck Paint thinned with one pint linseed oil and one pint S-W Exolvent or turpentine to the gallon. Let these spots dry for 8 hours before repainting. Fill all cracks with S-W Crack and Seam filler worked in firmly with a putty knife.

For the finishing coat apply Porch and Deck Paint without thinning. Spread it with a full brush working the paint well into all cracks, etc. Finish a strip of about six boards width, working lengthwise of the boards.

**Note:** If the old surface is badly weather-beaten and worn, give the entire surface a priming coat thinned as directed above. Let dry overnight and apply a second coat without thinning.

## ● NEW WORK: WOOD OR CONCRETE

Thin the *First Coat* with one pint linseed oil and one pint S-W Exolvent or turpentine to each gallon of paint. *Second Coat:* Thin each gallon of Porch and Deck Paint with  $\frac{1}{2}$  pint of S-W Exolvent or turpentine. *Third Coat:* Use the paint as it comes, without thinning.

## ● HOW TO TELL WHEN CONCRETE FLOOR IS DRY ENOUGH TO PAINT

Lay a piece of linoleum 3 or 4 feet square on the floor. If, after two days no dampness shows under it, it is dry enough to paint.

## ● WHAT PAINT TO USE ON PORCH CEILING

Porch ceilings painted in white or light

tints of SWP House Paint will reflect light into adjoining rooms. Follow directions for thinning on the can.

## ● TO VARNISH PORCH CEILING

Be certain that the wood, when new, is sandpapered clean—no fingermarks or dirt spots. If already varnished, wash clean with soap and water. Use Sherwin-Williams Rexpar Varnish. It produces a finish that does not discolor with water or crack with hot or cold weather. Rexpar is easy to apply, it dries dust-free in three to four hours—can be re-coated in eight hours—is pale in color and does not darken the wood.

**Note:** Do not brush out varnish as you would house paint. See suggestions on page 13.

## ● HOW TO PAINT SCREENS

The best time to do this is before putting them up in the spring or before putting them away in the fall. Use Sherwin-Williams Screen Enamel—Black or Green. No trick at all to use it—does not clog the mesh—prevents rusting of the wire and warping of the frame. One coat is sufficient. Use screen enamel application on a S-W No. 231 Brush. Dries in 4 to 6 hours.

If the screen has rusty spots, wash off with gasoline before painting. Lay the screen down on a newspaper on a table and rub the gasoline, dirt and rust out with a cloth.

## ● ONE QUART OF SCREEN ENAMEL IS ENOUGH FOR THE SCREENS OF AVERAGE SIZE HOUSE

Paint the screen mesh first—the frame last. Go over the mesh, first one side, then the other, with a brush sparingly filled. Pick up any excess enamel with

the brush which has been wiped dry over the edge of the paint can.

Copper or bronze screens should be protected with a coat of S-W Rexpar Varnish to prevent corroding of the wire and discoloring of the house by the resultant green stain washing over it.

The frames of screens should be painted to prevent warping and splitting. Use Screen Enamel or SWP. Cottages are attractive with S-W Bright Trim Colors on frames of screens.

## ● WHAT PAINT TO USE ON BARNS, CRIBS, WOOD FENCES, ETC.

For these and similar painting jobs use Sherwin-Williams Commonwealth Barn Red and Barn Gray. This paint is designed to do the best job possible in one coat on average outbuilding surfaces, two coats on very porous, weathered surfaces. A most economical paint to use both because of its modest price and its excellent durability.

Prepare surfaces in the same manner as directed for painting the house—extra care makes better looking buildings. Estimate gallons needed on a basis of 500 square feet per gallon, one coat. When thinning is necessary, use pure linseed oil. Over new, unpainted wood or porous surfaces, a liberal addition of linseed oil takes care of durability.

**FOR CONCRETE SILOS**—use Sherwin-Williams Stucco and Concrete Paint as directed for stucco houses on page 29.

## ● FOR METAL FENCES, METAL BUILDINGS, ROOFS OF OUT-BUILDINGS, ETC.

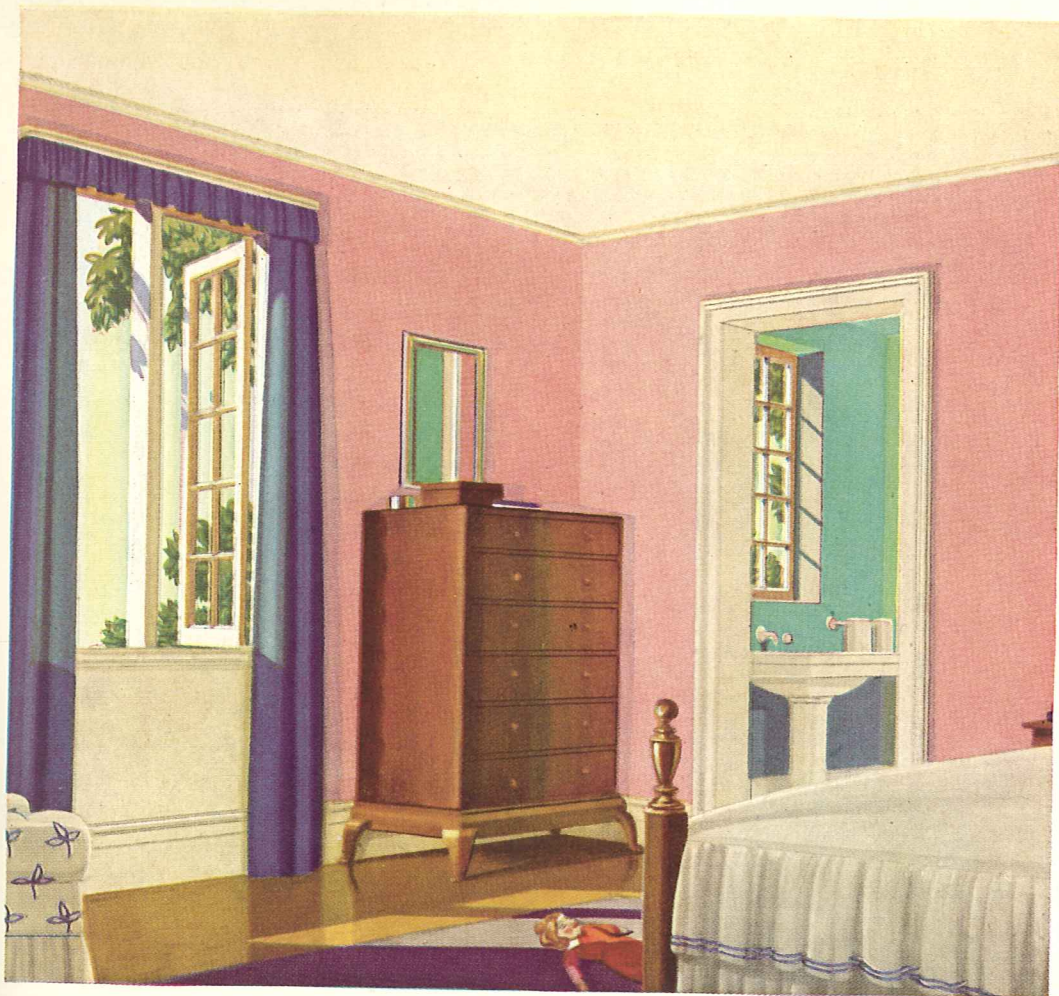
Use S-W Roof and Bridge Paint. Remove any loose paint with a wire brush. Use a small S-W No. 405 Brush for painting metal fences; for roofs and large surfaces S-W No. 10 Brush.



## TO PROMOTE TIDINESS

» Paint is a great promoter of tidiness. Its spic and span newness furnishes the incentive to be neat. But, particularly, it brightens dark corners and halls, closets and storage rooms that are inadequately lighted. Who is there who wouldn't enjoy hanging clothes in a colorful painted closet—and wouldn't shoes be put away cleaner and in neater order on clean enameled shoe racks?

Closets are small enclosures. Make them brilliantly colorful. Canary Yellow Flat-Tone walls with clothes hangers and other accessories done in Enameloid Jade and Black is one suggestion. Poudre Blue Flat-Tone walls with accessories in Enameloid Apricot and Ivory is another pleasing color scheme. It is most effective to contrast the color of the closet to the general color scheme of the bedroom, also to do the inside of the closet door in this contrasting color.



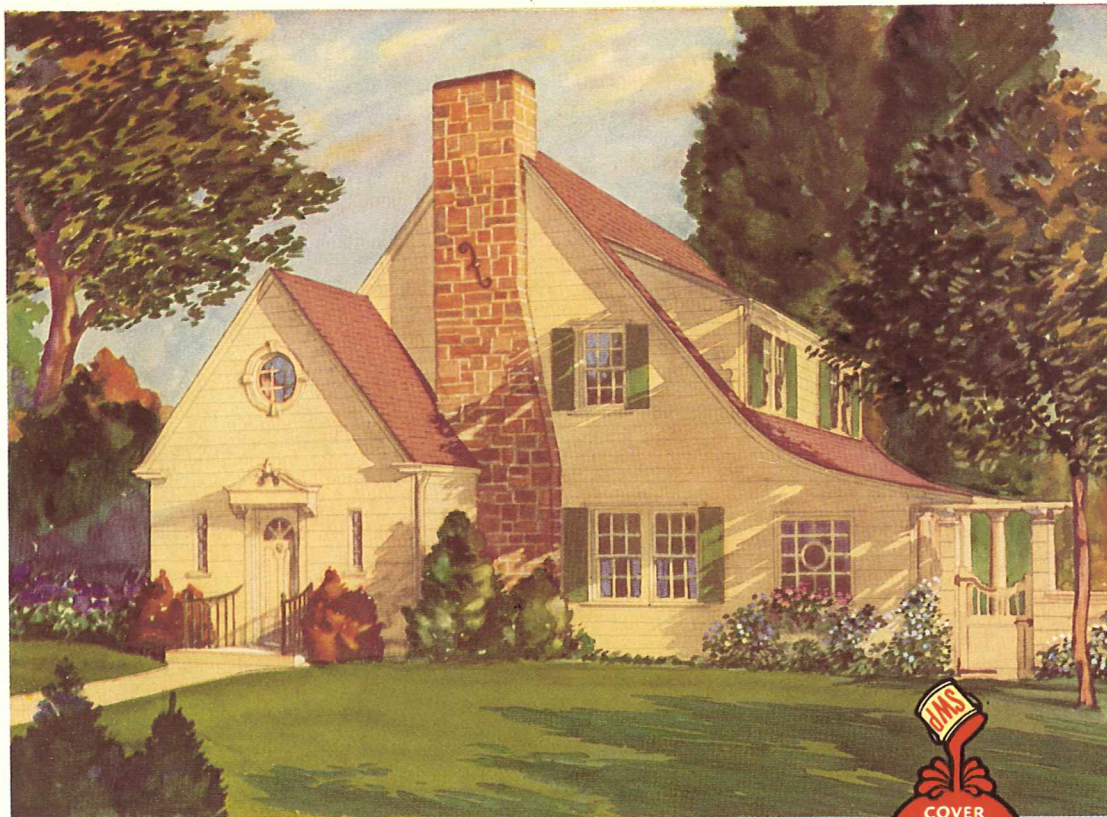
*Painting by Rockwell Kent*

Above: CEILING, S-W Flat-Tone Ivory. WALLS, S-W Flat-Tone Cream Gray and Shell Pink equal parts.

Right: CEILING, Flat-Tone Ivory. WALL, Flat-Tone Pale Green. FLOOR, Floor Enamel Walnut Brown No. 480. WOODWORK, Enameloid Lettuce.

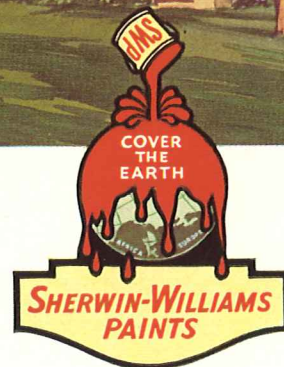






Above: BODY TRIM AND SASH, SWP Canary Yellow 387. ROOF, S-W Shingle Stain Sienna Brown B-41. SHUTTERS, SWP Willow Green 461.

Right: ROOF, Preservative Shingle Stain Medium Green C-74. BODY, Preservative Shingle Stain Nut Brown, B-47; or SWP 499 Antique Brown. TRIM AND SASH, SWP Canary Yellow 387.



Come to our store for information about Sherwin-Williams Products.

## MAKING YOUR HOUSE

### A HOME . . .

» To be a home owner is a privilege not measured alone by the ability to pay for it. Neighborhoods of home owners are forward looking people who are willing to sacrifice other things, if need be, to assure the perpetuation of a more beautiful home.

Your home is the most significant visible expression of your personal tastes and its appearance cannot be slighted. You wouldn't knowingly jeopardize the safety of the home and its family by permitting the fire insurance to lapse for even a day. And yet there are millions of homes in our country today where insurance *has* been permitted to lapse—the painting insurance. Fire is at its worst but a one-in-a-hundred-thousand hazard against which we omit no precaution. But Decay through lack of painting is a 100% hazard as certain as the proverbial death and taxes!

Good paint, like good insurance, is the only kind deserving your consideration. When choosing house paint exercise the same cautious consideration that you would give any other major purchase. Actual service on buildings leaves no room for doubt that the better the quality of paint used, the less it costs in the long run. Is your home properly protected with painting insurance?

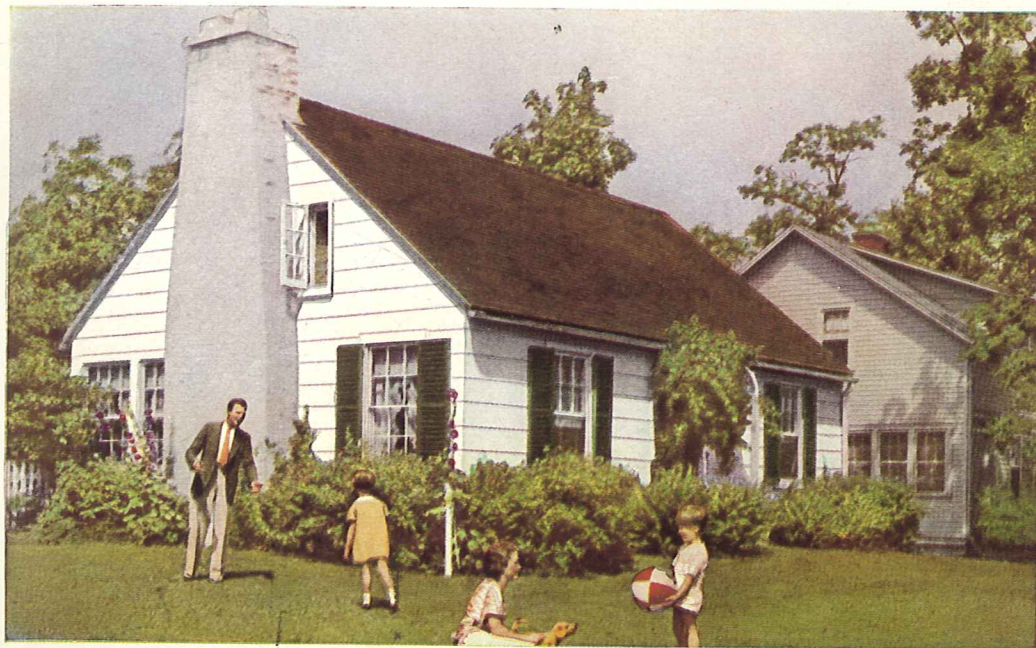


WHY NOT TAKE A LESSON

FROM INDUSTRY . . .

» It is significant that industrial companies who purchase paint on a technical or engineering basis specify ready-mixed paint for every use—on interior and exterior surfaces and on the painted products made in their factories.

Your refrigerator, your automobile, your typewriter and everything made, with its perfect factory finish is painted with a laboratory-mixed, multi-pigment paint—mixed and ground at the



paint factory and made for its exact purpose. No guess work is tolerated here. The job of checking the performance of various types of paint is definitely assigned to men who are trained for this work. For painting buildings the same SWP House Paint is specified by them as is sold in this store for the protection of your home.

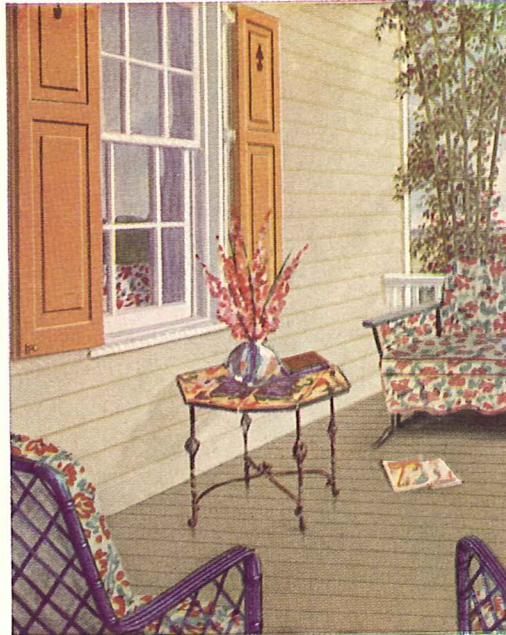


Above: UPPER BODY, SWP Ivory No. 496. LOWER BODY, Stucco and Concrete Paint Cream Gray. ROOF, Thatch Brown Shingle Stain B-46. SHUTTERS, SWP Moss Green No. 498.

Left: ROOF, S-W Preservative Shingle Stain Thatch Brown B-46. SHUTTERS, SWP House Paint Moss Green No. 498. BODY, SWP House Paint Outside Gloss White.

It costs less to use Sherwin-Williams Paints.





## SWP HOUSE PAINT

## IS LABORATORY MIXED

» Sherwin-Williams SWP House Paint is a factory made precision product as accurately manufactured as a watch. In SWP several pigments are combined to give it greater resistance to weather, a more solid hiding film and a superlative beauty of finish, year after year on your house. Finest white lead, made in Sherwin-Williams own plants is reinforced with OZLO, an exclusive Sherwin-Williams development wherein pure white lead is brought into chemical union with zinc oxide that you may have a more lasting protective film to guard your house against damage from decay. SWP paint makers employ the same principles which put reinforcing in concrete, extra plies in tires and special wear resisting treads to grip the road.

Upper Left: CEILING AND TRIM, S-W Trimbrite Verdaz Green. WALLS, SWP Antique Brown No. 499. FLOOR, S-W Porch and Deck Paint Tile Red No. 46.

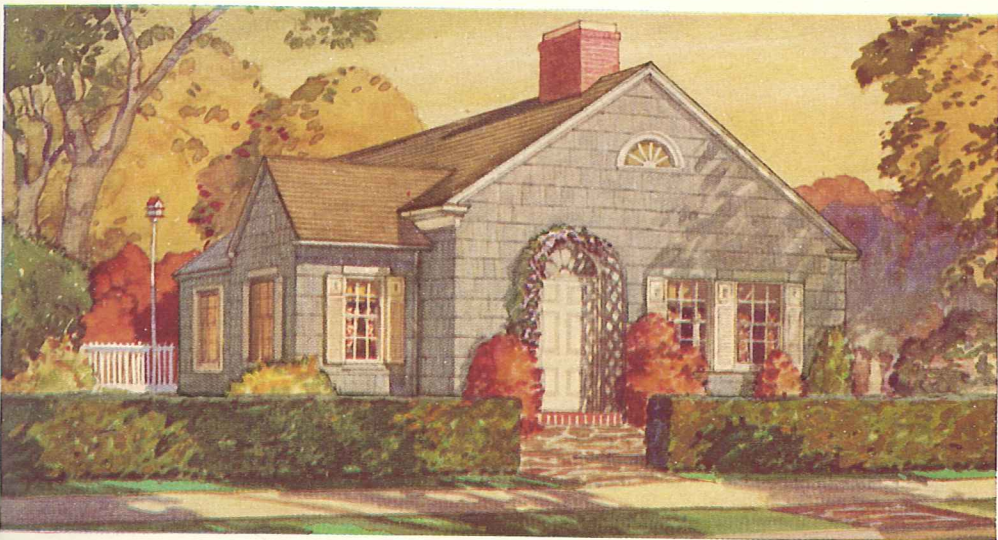
Lower Left: ROOF, S-W Preservative Shingle Stain Sienna Brown B-41. BODY, SWP Quaker Drab No. 391. TRIM, Shutters and Sash, SWP Modern Brown No. 388.

Upper Right: BODY, SWP Cream Gray No. 360. TRIM, SWP Outside Gloss White. SHUTTERS, SWP Straw No. 385. FLOOR, S-W Porch and Deck Paint, Gray Stone No. 48. FURNITURE, S-W Enameloid Blue.

Lower Right: ROOF, S-W Preservative Shingle Stain, Sienna Brown B-41. BODY, TRIM, AND SASH, SWP Outside Gloss White. SHUTTERS, S-W Trimbrite Spanish Blue.

It costs less to use Sherwin-Williams Paints.





DEPENDABLE TRUE TONED

COLORS . . .

## THE WHITE

» Nowhere is there a more beautiful White than in SWP. So gleaming on the house and so defiant of weather. Its smoothness, so porcelain-like, does not roughen up on exposure. Its reinforcement with pigments which resist action of sulphurous gases keeps SWP whiter, so that washing with soap and water makes it look like a new paint job after the winter's grime.

## COLORS

» We invite you to see the SWP color card in our store. Come in and see how true to character they are; the yellows, the lovely grays, the browns and the greens, just made for the shutters on some grand old colonial home. These SWP colors have a way of keeping their freshness due to the reinforcing of the pigments already mentioned and also because of the purity and fastness to light of the tinting colors employed. These, too, are made in Sherwin-Williams own color plant—the same plant where colors are produced for automobiles, for postage stamps and for printing inks.

SWP colors are standard the world over. No matter where you live, or where you buy a can of SWP the colors are tinted with engineering exactness to match the correct standard. Their beauty is to be depended upon, in any climate, in any land.

Upper: THE COTTAGE HOME. ROOF, S-W Preservative Shingle Stain Thatch Brown No. B-46. BODY, SWP Canary Yellow No. 387. SHUTTERS, SWP French Crown Green Med. No. 362. TRIM, SWP Outside Gloss White.

Lower: ROOF, S-W Preservative Shingle Stain mixture of equal parts Thatch Brown B-46 and Silver Gray C-82. BODY, S-W Preservative Shingle Stain Silver Gray C-82 or SWP Light Lead No. 353. TRIM, SASH, SHUTTERS, SWP Ivory No. 496.





BODY, Sherwin-Williams Stucco and Concrete Paint Canary Yellow, or White glazed with Raw Linseed Oil and Drier tinted in two batches with S-W First Quality Oil Colors Raw Sienna and Chrome Green Medium. SHUTTERS, S-W Trimbrite Verdaz Green.

## A LASTING BEAUTY TREATMENT FOR STUCCO AND BRICK HOUSES

» Yes—stucco houses should be painted. But it is a waste of time and money to coat them with lime washes. These soon wash off—and afford no protection while they do last.

» Stucco is often very porous and absorbs a great deal of moisture—during a driving rain water seeps through into the supporting structure resulting in damp-rot, also causing cracks to appear. Often it soaks clear through into interior plastered walls—making ugly streaks and sometimes causing the plaster to fall. This condition naturally means a damp, unhealthful house—extremely difficult and expensive to heat.

» S-W Stucco and Concrete Paint is an oil paint which produces a smooth, tight coating that keeps water out of stucco, prevents ugly cracks (except those which result from settling) and "Keeps its face clean." The beauty of a stucco house is in large areas of pleasing color.

(Continued on Page 37)

Come to our store for information about Sherwin-Williams Products.





» When these areas are painted with S-W Stucco and Concrete Paint—they *stay* pleasing. Dirt and soot wash off with each rain instead of streaking.

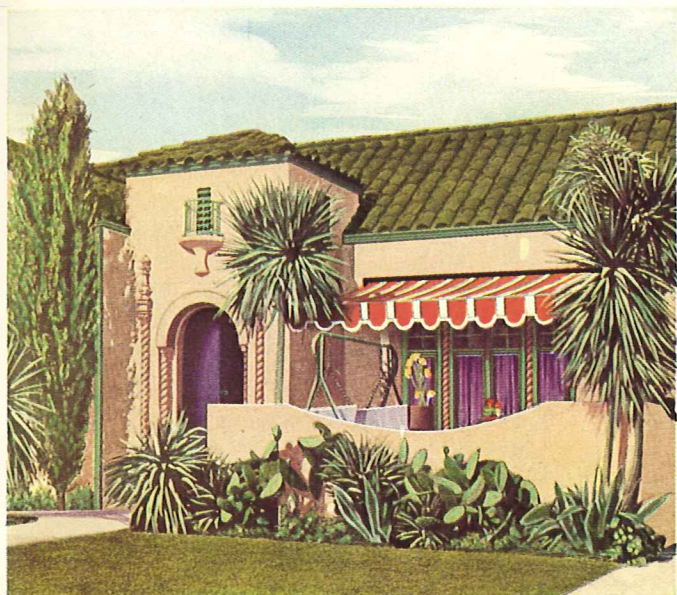
» Stucco and Concrete Paint comes in eight beautiful stucco colors, some of which are shown on these two pages.

Upper: BODY, S-W Stucco and Concrete Paint Coral Tint.  
DOOR AND SASH, S-W Trimbrite Verdas Green.

Lower Left: BODY, S-W Stucco and Concrete Paint Canary Yellow.  
TRIM, S-W Trimbrite Verdas Green Light.

Lower Right (Brick House): ROOF, S-W Preservative Shingle Stain Thatch Brown B-46. BODY, Stucco and Concrete Paint White. TRIM, SWP Tobacco Brown No. 393.

It costs less to use Sherwin-Williams Paints.



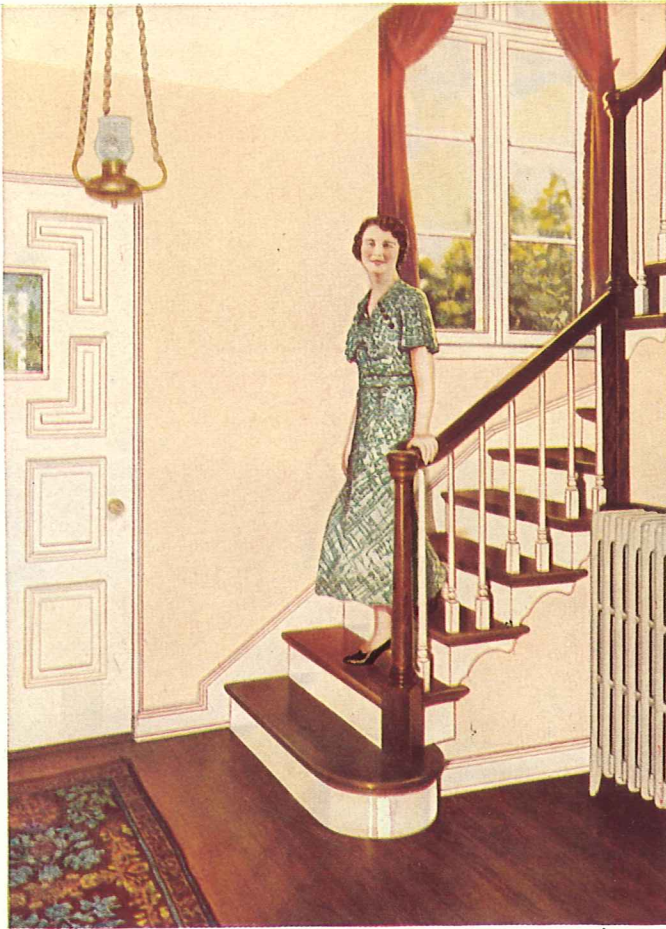


## WHEN FRIENDS DROP IN TO SEE YOU

» No need to emphasize the value of first impressions. The hall is the first thing your friends see inside the home. It must be bright and cheery colors to make up for any dimness of daylight.

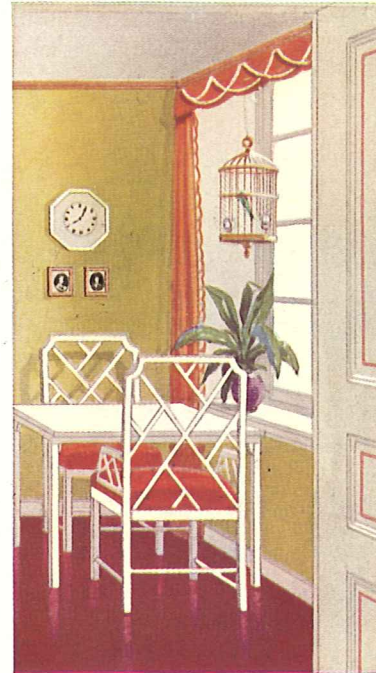
Here's a glimpse into a breakfast room that will be recalled with delight—fresh piquant color, vibrant with white woodwork and furniture.

And for the informality of the friendly game—your basement recreation room done in sunny yellow offers a light hearted background that is particularly appropriate.



Left: HALL CEILING, S-W Flat-Tone Ivory. WALLS, S-W Flat-Tone Caen Stone. WOODWORK, S-W Enameloid Old Ivory and White mixed, equal parts. FLOOR, S-W Mar-not Varnish.

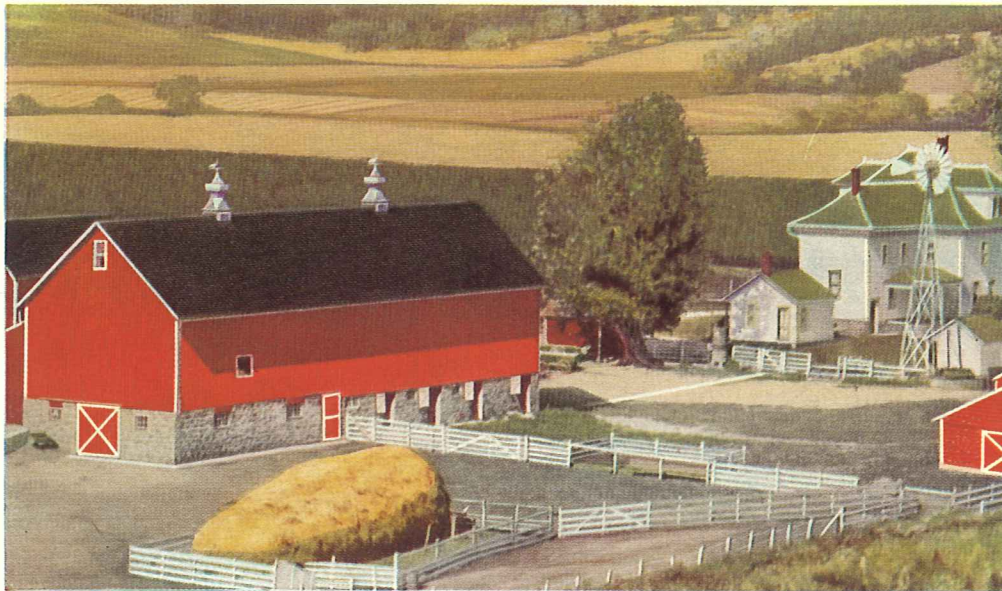
Right: CEILING, Semi-Lustre Ivory White. WALLS, Canary Yellow. FLOOR, Floor Enamel Walnut Brown. DOORS AND WOODWORK, Enameloid Taupe.



Center: CEILING, S-W Flat-Tone White. WALLS, S-W Flat-Tone White glazed with S-W Glazing Liquid tinted with a mixture of S-W First Quality Oil Colors Chrome Yellow Light and touch of Chrome Green Light. WOODWORK, S-W Enameloid White FLOOR, S-W Floor Enamel Mahogany.







## FARM PAINTING

» A barn painted like this in S-W Commonwealth Barn Red is a mark of distinction. It is an evidence of thrift, good sound business judgment and an appreciation of the value of good appearance. Your neighbors pay you a compliment when they talk about the way you keep your buildings well painted!

And it pays to earn the reputation for having the best painted equipment, too. S-W Wagon and Implement Paint is an enamel finish designed to be used on all your mobile equipment, also pumps, tractor, etc.

Above: BARN ROOF, S-W Ebonol. BODY COLOR, S-W Commonwealth Barn Red. TRIM COLOR, SWP House Paint Outside Gloss White. HOUSE ROOF, S-W Preservative Shingle Stain, Medium Green No. C-74. BODY COLOR, SWP House Paint Outside Gloss White.

Right: CEILING, S-W Rexpar Varnish. WALLS, S-W Stucco and Concrete Paint Canary Yellow. TRIM, SWP Outside Gloss White. FLOOR, S-W Porch and Deck Paint Neutral Brown No. 4S.



## a word about the Master Painter



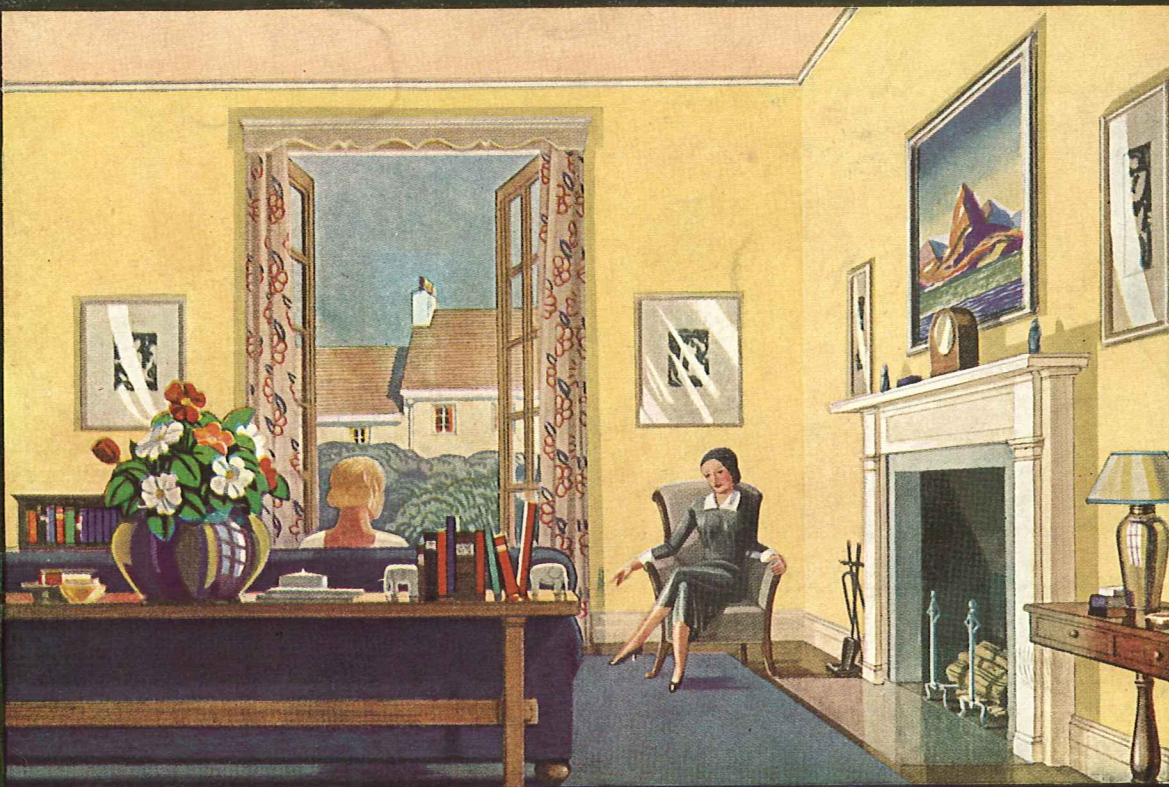
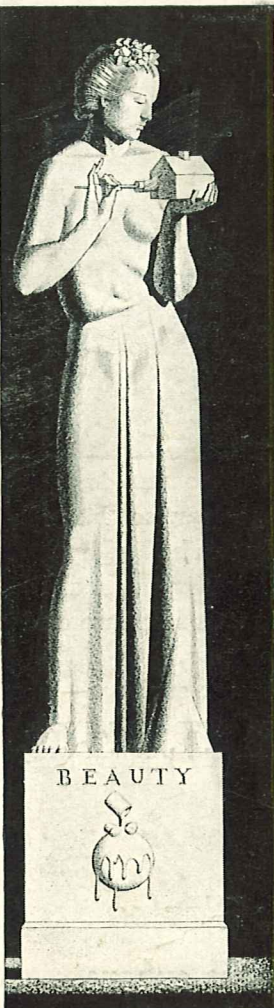
» Many of the suggestions and ideas in this book can be worked out by the property owner himself—or herself. Satisfactory results can be had by the novice in painting chairs, small tables, cupboards, odd pieces of furniture, toys, porch furniture and small objects in and about the home.

But when it comes to the larger surfaces—the house exterior, the interior walls, ceilings, roofs, floors, etc., best results are usually had by consulting a master painter.



*The Sign on  
the store where  
you get better  
Paint Service*





*Painting by Rockwell Kent*

This book presented to you with the compliments of Paint Headquarters

**H. S. BILLINGTON**

"In the Beautiful Mohawk Valley"

Phone: 303

Canajoharie, N. Y.

